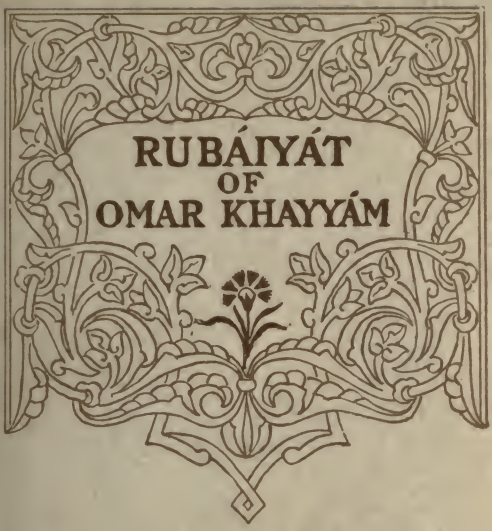
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OF
OMAR KHAYYÁM

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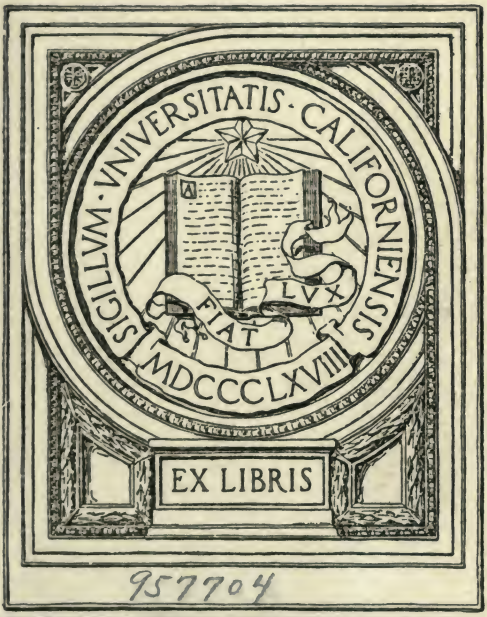

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RUBÁIYÁT
OF
OMAR KHAYYÁM

OMAR KHAYYÁM.

TO A. L.

SAYER of sooth, and Searcher of dim skies!
Lover of Song, and Sun, and Summertide,
For whom so many roses bloomed and died;
Tender Interpreter, most sadly wise,
Of earth's dumb, inarticulated cries!
Time's self cannot estrange us, nor divide;
Thy hand still beckons from the garden-side,
Through green vine-garlands, when the Winter dies.

Thy calm lips smile on us, thine eyes are wet;
The nightingale's full song sobs all through thine,
And thine in hers,—part human, part divine!
Among the deathless gods thy place is set,
All-wise, but drowsy with Life's mingled Wine,
Laughter and Learning, Passion and Regret.

ROSAMUND MARRIOTT WATSON.

RUBÁIYÁT
OF OMAR KHAYYÁM

RENDERED INTO ENGLISH VERSE
BY EDWARD FITZGERALD

Portland, Maine
THOMAS B. MOSHER
Mdcccxcix

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Van Gelder paper consists of 925 copies.

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1898

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THEODORE WATTS-DUNTON.

TOAST TO OMAR KHAYYÁM

AN EAST ANGLIAN ECHO-CHORUS

INSCRIBED TO OLD OMARIAN FRIENDS IN MEMORY OF HAPPY DAYS BY OUSE AND CAM

CHORUS.

In this red wine, where Memory's eyes seem glowing,
And days when wines were bright by Ouse and Cam,
And Norfolk's foaming nectar glittered, showing
What beard of gold John Barleycorn was growing,
We drink to thee, right heir of Nature's knowing,
Omar Khayyám!

I.

Star-gazer, who canst read, when Night is strowing
Her scriptured orbs on Time's wide oriflamme,
Nature's proud blazon: "Who shall bless or damn?
Life, Death, and Doom are all of my bestowing!"

CHORUS: *Omar Khayyám!*

II.

Poet, whose stream of balm and music, flowing
Through Persian gardens, widened till it swam—
A fragrant tide no bank of Time shall dam—
Through Suffolk meads, where gorse and may were blowing,

CHORUS: *Omar Khayyám!*

III.

Who blent thy song with sound of cattle lowing,
And caw of rooks that perch on ewe and ram,
And hymn of lark, and bleat of orphan lamb,
And swish of scythe in Bredfield's dewy mowing?

CHORUS: *Omar Khayyám!*

IV.

'Twas Fitz, "Old Fitz," whose knowledge, farther going
Than lore of Omar, "Wisdom's starry Cham,"
Made richer still thine opulent epigram:
Sowed seed from seed of thine immortal sowing.

CHORUS: *Omar Khayyám!*

In this red wine, where Memory's eyes seem glowing,
And days when wines were bright by Ouse and Cam,
And Norfolk's foaming nectar glittered, showing
What beard of gold John Barleycorn was growing,
We drink to thee till, hark! the cock is crowing!
Omar Khayyám!

THEODORE WATTS-DUNTON.

EDWARD FITZGERALD

NOTE.—This brief sketch of Edward FitzGerald is drawn mainly from his Letters and Literary Remains (1889), and the Letters (1894), edited by Mr. William Aldis Wright; and from the articles by Mr. Edmund Gosse in the *Fortnightly Review* for July, 1889; Mr. Francis Hindes Groome in *Blackwood's Magazine* for November, 1889; and Mr. Edward Clodd in the *English Illustrated Magazine* for February, 1894.

EDWARD FITZGERALD.

EDWARD FITZGERALD was born at Bredfield House in Suffolk, England, on March 31, 1809. His father was John Purcell, who, marrying his cousin Mary Frances FitzGerald, took her name and arms upon the death of her father in 1818. Of Edward's father we know but little, and that little does not concern the present sketch. But as to his mother we learn from her son, in a letter written to Fanny Kemble, that "She was a remarkable woman . . . . and as I constantly believe in outward Beauty as an Index of a Beautiful Soul within, I used sometimes to wonder what feature in her face betrayed what was not good in her Character. I think (as usual) the Lips; there was a twist of Mischief about them, now and then, like that in — the Tail of a Cat! — otherwise so smooth and amiable." We must respect

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FitzGerald's love for the "old Capitals for Nouns" in this instance if in no other.

In 1816 Edward FitzGerald went with his parents to France, and they settled for a time at St. Germain. Later, the family removed to Paris, and lived for a time in the house once occupied by Robespierre. "Even at this early period," says Mr. Wright, that "vivacious humor" began to show itself which afterwards led the Laureate to say he had "never known one of so fine and delicate a wit." From 1821 to 1826 he was in school at Bury St. Edmunds; and at Trinity College, Cambridge, from February, 1826, till January, 1830, when, after some doubt as to passing at all, he "modestly went out in the Poll." During his school days he had the good fortune to have as school fellows, first, James Spedding, W. B. Donne, J. M. Kemble, and later, John Allen, W. H. Thompson, and W. M. Thackeray. Just before leaving Cambridge, or shortly thereafter, he made the acquaintance of the three Tennysons, of whom Frederick and Alfred remained his life-long friends. The latter he remembered as a "sort of Hyperion."

Very soon after leaving Trinity College he went to visit an aunt in Paris, where he was joined by Thackeray. The union of the two friends at this time was destined to be

of short duration, however, as Thackeray returned suddenly to England, the bearer of a letter from FitzGerald to John Allen, one of his earliest, and at this time his chief, correspondent. For this friend Allen he formed a lasting regard of the warmest character. Writing to him in September, 1834, he says: "I am an idle fellow, of a very ladylike turn of sentiment, and my friendships are more like loves, I think." FitzGerald was "incomparable in friendship," and "his fidelity was unconditional, unobtrusive, uncomplaining;" to use the words of a writer in the *Edinburgh Review*, "he was willing to give much and receive little; he consented even to be forgotten, while he never forgot." In May (1830) he left France, and late in the year he was at Naseby, where his father had a considerable estate, Mr. Wright tells us, "including the famous battlefield" over which he was to take Carlyle later in life when the latter was preparing his Cromwell Letters for publication. Here he made his earliest attempt in verse, which appeared anonymously in the *Athenæum* of July 9, 1831, and excited the curiosity and envy of Charles Lamb, "the frolic and the gentle." On leaving Naseby he made a short visit to Southampton, and a little later was with Thackeray again, in

London. But during his visits to other friends and acquaintances he never lost touch with his friend Allen, for love of whom he felt so "spurred on by a sort of gathering up of feelings" that he vented himself in a letter at least once a week. He had been "lapped" in Shakespeare's sonnets — "they seem all stuck about my heart," he writes, "like the ballads that used to be on the walls of London." His letters at this time (1831–1834) are sprinkled with references to his reading that let one into his confidence, but give no hint as to an early development of his taste for the literature of that country which lies "East of Suez and the Ten Commandments." "Thackeray has illustrated my Undine in about fourteen little colored drawings — very nicely," he writes to Allen in a letter dated June *31*, 1834. Here's a book will excite the cupidity of bibliomaniacs if it ever appears in the market.

In 1835–6–7 FitzGerald was living with his father in Boulge Hall, Woodbridge, and reading Southey's Life of Cowper, "not a book to be read by every man at the fall of the leaf;" Plutarch's Lives, "one of the most delightful books I ever read;" and the Idylls of Theocritus, "which harmonize with the opening of the fine weather." In April,

1838, he was in London again, "with a kind of influenza, which has blocked up most of my senses, and put a wet blanket over my brains," a "state of head" which was not improved by reading a book by an Englishman (Carlyle) on the French Revolution—"written in the German style." Here he received a visit from Alfred Tennyson, "very droll, and very wayward: and much sitting up of nights till two and three in the morning with pipes in our mouths: at which good hour we would get Alfred to give us some of his magic music, which he does between growling and smoking; and so to bed." Much of his time in London was spent in the art galleries, "delighting in the mysterious charms" of Raphael's Madonnas, with "faces beyond the discomposure of passion, and their very draperies betoken an Elysian atmosphere where wind never blew." Early in 1839 he was back in the country writing to his "dear Allen" that he was reading all the morning "about Nero in Tacitus lying at full length on a bench in the garden: a nightingale singing, and red anemones eyeing the sun manfully not far off." A "funny mixture" he thought this, "Nero, and the delicacy of Spring." Lunching on "Cambridge cream cheese;" riding across country; "spudding" up weeds from the grass; he

would sit down to write to his friend, while listening to the incessant chatter of "the most delightful little girl in the world." "So runs the world away. You think I live in Epicurean ease, but this happens to be a jolly day; one is not always well, or tolerably good, the weather not always clear, nor nightingales singing, nor Tacitus full of pleasant atrocities. But such as life is, I believe I have got hold of a good end of it."

And in such harmless wise, this "peaceable, affectionate, and ultra-modest man," as Carlyle called him, went on living "his innocent *far niente* life" for another decade or more. He had not yet reached the Persian stage; he seemed to have no share in the ambitions and strivings of his old friends. If now and then he fell in with a celebrity who was moved to wish for a closer acquaintance with him, he would rarely venture out of his retirement to cultivate the intimacy by contact, preferring to remain in his hermitage, and to bombard his newly made acquaintance with letters that are among the most human and fascinating to be found in our epistolary literature. It was sufficient if he could induce an old friend, or a congenial new one, to run down to the country and pass a few days with him: and if that friend happened to be Thackeray, or the Rev. Geo. Crabbe,

they would discuss music (he was a composer of no mean ability, and an excellent performer on the piano), the newest books, and mutual friends, with equal interest and relish. Spedding's forehead and his view of Bacon's virtue — "so rarified that the common consciences of men cannot endure it" — were unfailing sources of amusement. "Thackeray and I occasionally amuse ourselves with the idea of Spedding's forehead," he writes to F. Tennyson; "we find it somehow or other in all things, just peering out of all things: you see it in a milestone, Thackeray says. He also draws the forehead rising with a sober light over Mont Blanc, and reflected in the lake of Geneva." This target bobs up in "Old Fitz's" letters repeatedly, but never without his taking a shot at it. Sometimes he regretted the postage he paid on these levities, as when he paid 1s. 7d. on a letter to Tennyson in Italy, which was unworthy to travel as far as Hindostan at that price. In a note on the difference in wigs, he says the greatest was of the kind worn by a famous General of the day, which he "used to take off his head after the fatigue of the battle, and hand over to his valet to have the bullets combed out of it."

From 1838 to 1853 FitzGerald lived in a little one-storey cottage, near Boulge

Park Gates, "with its low-pitched thatch roof forming eyebrows over the brown-shuttered windows." But during all these years he had made no serious attempt to invade the province of letters, until 1851, when he published Euphranor, a Platonic dialogue on chivalry. This diminutive book contains a description of a boat race which the late Laureate considered one of our most beautiful pieces of English prose. Indeed, FitzGerald himself thought it a pretty specimen of "chisell'd cherry stone." In 1852 he published Polonius, a collection of wise saws, some of which are his own, others from Bacon, Carlyle, etc., and all prefaced with a learned and felicitous introduction by FitzGerald himself. In the year following appeared his Six Dramas of Calderon; and in 1856, Salámán and Absál, translated from the Persian of Jámî — afterwards "boiled down to three-fourths" and clapt on the back of Omar (1879). In 1859 came the first edition of the Rubáiyát: in 1865, two more plays from Calderon, without title-page or date; and Agamemnon. In 1880–1881 the two parts of King Œdipus were published; and in 1882 he edited Readings in Crabbe. Meanwhile the Rubáiyát had reached a fourth edition (1879); and the Sea Words and Phrases along the Suffolk Coast

had been contributed to the *East Anglican* in 1868–1869. The Sea Words and the Six Dramas are the only published works that FitzGerald ever put his name to. As a lifelong friend remarked, "he took more pains to avoid fame than others do to seek it."

None of his books ever brought him any money: indeed, it was sufficient for his purpose, being always in easy circumstances, if he could get them printed to use as gifts to friends. "Some pretty verses"—Virgil's Garden—sent to *Temple Bar*, "repaid me (as I deserved) with a dozen copies." So he writes to Prof. C. E. Norton.

In 1855 FitzGerald was living in an old farmhouse, Farlingay Hall, sometimes playfully called Farthing-Cake-Hall, where Carlyle visited him; and for several years his time was divided between this residence, Bredfield Vicarage—the home of his friend, the Rev. George Crabbe—and the homes of other friends in town and country. In 1860 he removed to Woodbridge, taking lodgings in the home of a Mr. Berry. But Berry, who was a weak creature of diminutive stature, taking as his second wife, in 1873, a "buxom widow weighing fourteen stone," was thereafter nicknamed by FitzGerald "Old Gooseberry," which was more than

the wife could stand, and the lodger was obliged to move.

In 1867 FitzGerald had become owner of a yacht, which he named the *Scandal*—because that "was the staple product of Woodbridge," and much of his time was passed cruising off the Suffolk coast, occasionally accompanied by a friend or two, and always with plenty of books.

His next removal was to Little Grange, a house built some years prior to 1873, where he passed his remaining years—with annual visits to his friend Crabbe at Merton Rectory. It was on his annual visit to this friend that FitzGerald died, on the 14th of June, 1883. He rarely went to London in late years, as, though "no paragon" himself, the wickedness of London appalled him, he said. Consistent to the last, his gravestone in the little churchyard at Boulge bears, by his direction, this simple inscription: "It is He that hath made us and not we ourselves."

Mr. Francis Hindes Groome has given us, in "An Aftermath," already referred to, what is probably the most faithful portrait of the English Omar we can hope to have. "His simplicity dated from very early times," says Mr. Groome. "For when he was at Trinity, his mother called on him in her coach-and-four, and sent a gyp to ask him to step down

to the college-gate, but he could not come — his only pair of shoes was at the cobbler's." A tall, sea-bronzed man, always careless about his dress, he could be seen late in life, "walking down into Woodbridge, with an old Inverness cape, slippers on feet, and a handkerchief, very likely, tied over his hat. Yet one always recognized in him the Hidalgo. Never was there a more perfect gentleman. His courtesy came out even in his rebukes." Eccentric he was certainly, as were all his family, of whom he once said, "We are all mad, but with this difference — *I* know that I am." To a friend who had complained of symptoms of heart disease FitzGerald offered his congratulations, adding that he had it himself, and he was glad of it, for "when he came to die, he didn't want to have a lot of women messing about him." On the death of his mother he married the daughter of his friend Bernard Barton, the Quaker poet; but marriage proving incompatible with his mode of life, a separation was agreed on, FitzGerald behaving in a manner as honorable to himself as it was generous to his wife.

In 1852, when about to depart for America, Thackeray wrote to his friend "Old Fitz," as he called him: "If anything happens to me, you by these presents

must get ready the Book of Ballads which you like. . . . . And I should like my daughters to remember that you are the best and oldest friend their Father ever had. . . . . The great comfort I have in thinking about my dear old boy is that recollection of our youth when we loved each other as I do now while I write Farewell."

FitzGerald early in life became a vegetarian, to which fact Lord Tennyson alludes in his line,

"Who live on milk and meal and grass;"

But none can say "that Lenten fare makes Lenten thought" in his case. He had a nice taste in art, as in music, and delighted to doctor his pictures and make sketches of them for his friends. In a letter to Fanny Kemble begging her to sit for her "Photo," he directed her, among other things, to wear "nothing nearer white than such material as (I think) Brussels lace (?) of a yellowish or even dirty hue; of which there may be a fringe between dress and skin. I have advised men friends to sit in a ——— dirty shirt." His taste in books was peculiar if not unique. He had an original way of making over a book—taking a work in two volumes and cutting out what he considered the padding, or useless portions, and binding the remainder into one volume. Mr. Wright

owns a MS. volume, in which FitzGerald preserved many of his favorite readings, called "'Half Hours with the Worst Authors,' and very many fine things by them." Horace,—"so sensible, elegant, agreeable, and sometimes even grand," he never could "take up with." But Lucretius was nearly always, and very appropriately, the companion of his cruises in the *Scandal*. He "never could read Miss Austen, nor (later) the famous George Elliot." And as he got "old and dry," he was half afraid to touch Thackeray as he looked at him on the shelf. But Maria Edgeworth, and Crabbe, he admired exceedingly; and Burns, whose "red, red rose has burned itself into one's silly soul in spite of all."

Ten years ago, a lawyer high in his profession, a scholar familiar with much that is best in English poetry, writing to a friend on another matter, inquired, "Do you know anything about Omar Khayyám, a Persian poet, who has been translated by somebody?" FitzGerald's matchless quatrains were twenty-five years old at that time, yet comparatively unknown. The story has often been told how, in 1859, "in beggarly disguise as to paper and print, but magnificent vesture of verse,"[1] appeared

[1] *Edinburgh Review*, October, 1894.

what the late Laureate has distinguished as the

> *" . . . . Golden Eastern lay,*
> *Than which I know no version done*
> *In English more divinely well;*
> *A planet equal to the sun*
> *Which cast it, that large infidel*
> *Your Omar." . . . .*

The two hundred and fifty[1] copies were a drug in the market; and in despair, the bookseller, eight years later, threw the entire remainder into the box outside his door, marked "all these a penny each." Here Rossetti and Swinburne found them, so the legend goes, and shortly the edition was exhausted. To-day a London bookseller asks twenty guineas and upwards for a copy.

Carlyle was twelve years finding out that his friend FitzGerald was the translator of Omar. To Professor Cowell, then in India, (now at Cambridge), FitzGerald wrote, in May, 1857, "you would be sorry too to think that Omar breathes a sort of consolation to me! Poor fellow; I think of him and Oliver Basselin, and Anacreon; lighter shadows among the shades, perhaps, over which Lucretius presides so grimly."

Sept. 3, 1858, he again writes to Professor

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1 Two hundred copies is the number usually given. I believe he printed two hundred and fifty, of which two hundred went to Quaritch.

Cowell that he had given the manuscript of Omar to Parker in January, "he saying Fraser was agreeable to take it. Since then I have heard no more; so as, I suppose, they don't care about it; and may be quite right." Many of the quatrains, the translator says, "are mashed together; and something lost, I doubt, of Omar's simplicity." What modesty! FitzGerald has crystallized the five hundred quatrains of the original into the one hundred and one quatrains of the fourth version as reprinted in the present edition.

Swinburne has expressed the wish that "the soul and spirit" of Omar's thought may "be tasted in that most exquisite English translation, sovereignly faultless in form and colour of verse, which gives to those ignorant of the East a relish of the treasure and a delight in the beauty of its wisdom."

Omar was finally recovered from Parker and given to Mr. Quaritch; but, as we have seen, it was not immediately successful, and in another letter to Professor Cowell, FitzGerald writes: "I hardly know why I print any of these things, which nobody buys. . . . . I suppose very few people have ever taken such pains in translation as I have: though certainly not to be literal. But at all cost a thing must *live:* with a

transfusion of one's own worse Life if one can't retain the original's better. Better a live sparrow than a stuffed eagle." One who is curious to understand FitzGerald's pains in translation may read quatrain XI of the First, and the corresponding quatrain, XII, of the Fourth version as printed in the present edition. Then let him compare them with the corresponding quatrain of the Second version, which reads as follows:

"Here with a little Bread beneath the Bough,
A Flask of Wine, a Book of Verse—and Thou
Beside me singing in the Wilderness—
Oh, Wilderness were Paradise enow!"

By some, the second version of this and several other quatrains are preferred to the corresponding quatrains in other versions. The interest in Omar and his translator has been of amazing growth since June 1883. To-day London has her Omar Khayyám Club, which does equal honor to FitzGerald and the Persian philosopher: and as Mr. Richard Le Gallienne, at a recent meeting of the club, sang of him of the east, so may we sing of him of England:

"O Life that is so warm, 'twas Omar's too;
O Wine that is so red, he drank of you:
Yet life and wine must all be put away,
And we go sleep with Omar—yea, 'tis true."

W. IRVING WAY.

January, 1898.

OMAR KHAYYÁM

I can never forget my emotions when I first saw FitzGerald's translations of the Quatrains. . . . The exquisite beauty, the faultless form, the singular grace of those amazing stanzas, were not more wonderful than the depth and breadth of their profound philosophy, their knowledge of life, their dauntless courage, their serene facing of the ultimate problems of life and of death. . . . He will hold a place forever among that limited number who, like Lucretius and Epicurus—without rage or defiance, even without unbecoming mirth—look deep into the tangled mysteries of things; refuse credence to the absurd, and allegiance to arrogant authority; sufficiently conscious of fallibility to be tolerant of all opinions; with a faith too wide for doctrine and a benevolence untrammeled by creed; too wise to be wholly poets, and yet too surely poets to be implacably wise.

JOHN HAY.

OMAR KHAYYÁM,

THE ASTRONOMER-POET OF PERSIA.

I

OMAR KHAYYÁM was born at Naishápúr in Khorasan in the latter half of our Eleventh, and died within the First Quarter of our Twelfth Century. The slender Story of his Life is curiously twined about that of two other very considerable Figures in their Time and Country: one of whom tells the Story of all Three. This was Nizám ul Mulk, Vizyr to Alp Arslan the Son, and Malik Shah the Grandson, of Toghrul Beg the Tartar, who had wrested Persia from the feeble Successor of Mahmúd the Great, and founded that Seljukian Dynasty which finally roused Europe into the Crusades. This Nizám ul Mulk, in his *Wasiyat*—or *Testament*—which he wrote and left as a Memorial for future Statesmen—relates the

following, as quoted in the *Calcutta Review*, No. 59, from Mirkhond's History of the Assassins.

"'One of the greatest of the wise men of Khorassan was the Imám Mowaffak of Naisháṕur, a man highly honoured and reverenced,—may God rejoice his soul; his illustrious years exceeded eighty-five, and it was the universal belief that every boy who read the Koran or studied the traditions in his presence, would assuredly attain to honour and happiness. For this cause did my father send me from Tús to Naisháṕur with Abd-us-samad, the doctor of law, that I might employ myself in study and learning under the guidance of that illustrious teacher. Towards me he ever turned an eye of favour and kindness, and as his pupil I felt for him extreme affection and devotion, so that I passed four years in his service. When I first came there, I found two other pupils of mine own age newly arrived, Hakim Omar Khayyám, and the ill-fated Ben Sabbáh. Both were endowed with sharpness of wit and the highest natural powers; and we three formed a close friendship together. When the Imám rose from his lectures, they used to join me, and we repeated to each other the lessons we had heard. Now Omar was a native of Naisháṕur, while Hasan Ben Sabbáh's father was one Ali, a man of austere life and practice, but heretical in his creed and doctrine. One day Hasan said to me and to Khayyám, 'It is a universal belief that the pupils of the Imám Mowaffak will attain to fortune.

Now, even if we *all* do not attain thereto, without doubt one of us will; what then shall be our mutual pledge and bond?' We answered, 'Be it what you please.' 'Well,' he said, 'let us make a vow, that to whomsoever this fortune falls, he shall share it equally with the rest, and reserve no pre-eminence for himself.' 'Be it so,' we both replied, and on those terms we mutually pledged our words. Years rolled on, and I went from Khorassan to Transoxiana, and wandered to Ghazni and Cabul; and when I returned, I was invested with office, and rose to be administrator of affairs during the Sultanate of Sultan Alp Arslán.'

"He goes on to state, that years passed by, and both his old school-friends found him out, and came and claimed a share in his good fortune, according to the school-day vow. The Vizier was generous and kept his word. Hasan demanded a place in the government, which the Sultan granted at the Vizier's request; but discontented with a gradual rise, he plunged into the maze of intrigue of an oriental court, and, failing in a base attempt to supplant his benefactor, he was disgraced and fell. After many mishaps and wanderings, Hasan became the head of the Persian sect of the *Ismailians*,—a party of fanatics who had long murmured in obscurity, but rose to an evil eminence under the guidance of his strong and evil will. In A. D. 1090, he seized the castle of Alamút, in the province of Rúdbar, which lies in the mountainous tract south of the Caspian Sea; and it was from this mountain home he obtained that evil celebrity among

the Crusaders as the OLD MAN OF THE MOUNTAINS, and spread terror through the Mohammedan world; and it is yet disputed whether the word *Assassin*, which they have left in the language of modern Europe as their dark memorial, is derived from the *hashish*, or opiate of hemp-leaves (the Indian *bhang*), with which they maddened themselves to the sullen pitch of oriental desperation, or from the name of the founder of the dynasty, whom we have seen in his quiet collegiate days, at Naishápúr. One of the countless victims of the Assassin's dagger was Nizám-ul-Mulk himself, the old schoolboy friend.[1]

"Omar Khayyám also came to the Vizier to claim the share; but not to ask for title or office. 'The greatest boon you can confer on me,' he said, 'is to let me live in a corner under the shadow of your fortune, to spread wide the advantages of Science, and pray for your long life and prosperity.' The Vizier tells us, that, when he found Omar was really sincere in his refusal, he pressed him no further, but granted him a yearly pension of 1200 *mithkáls* of gold, from the treasury of Naishápúr.

"At Naishápúr thus lived and died Omar Khayyám, 'busied,' adds the Vizier, 'in winning knowledge of every kind, and

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[1] Some of Omar's Rubáiyát warn us of the danger of Greatness, the instability of Fortune, and while advocating Charity to all Men, recommending us to be too intimate with none. Attár makes Nizám-ul-Mulk use the very words of his friend Omar [Rub. xxviii.], "When Nizám-ul-Mulk was in the Agony (of Death) he said, 'Oh God! I am passing away in the hand of the Wind.'"

especially in Astronomy, wherein he attained to a very high pre-eminence. Under the Sultanate of Malik Shah, he came to Merv, and obtained great praise for his proficiency in science, and the Sultan showered favours upon him.'

"When Malik Shah determined to reform the calendar, Omar was one of the eight learned men employed to do it; the result was the *Jaláli* era (so called from *Jalal-u-dín*, one of the king's names)—'a computation of time,' says Gibbon, 'which surpasses the Julian, and approaches the accuracy of the Gregorian style.' He is also the author of some astronomical tables, entitled Zíji-Maliksháhí," and the French have lately republished and translated an Arabic Treatise of his on Algebra.

"His Takhallus or poetical name (Khayyám) signifies a Tent-maker, and he is said to have at one time exercised that trade, perhaps before Nizám-ul-Mulk's generosity raised him to independence. Many Persian poets similarly derive their names from their occupation; thus we have Attár, 'a druggist,' Assár, 'an oil presser,' &c.[1] Omar himself alludes to his name in the following whimsical lines:—

'Khayyám, who stitched the tents of science,
Has fallen in grief's furnace and been suddenly burned;
The shears of Fate have cut the tent ropes of his life,
And the broker of Hope has sold him for nothing!'

"We have only one more anecdote to give of his Life, and that relates to the

[1] Though all these, like our Smiths, Archers, Millers, Fletchers, &c., may simply retain the Surname of an hereditary calling.

close; it is told in the anonymous preface which is sometimes prefixed to his poems; it has been printed in the Persian in the appendix to Hyde's *Veterum Persarum Religio*, p. 529; and D'Herbelot alludes to it in his Bibliothèque, under *Khiam*:[1]—

"'It is written in the chronicles of the ancients that this King of the Wise, Omar Khayyám, died at Naisháp'r in the year of the Hegira, 517 (A. D. 1123); in science he was unrivalled,—the very paragon of his age. Khwájah Nizámi of Samarcand, who was one of his pupils, relates the following story: 'I often used to hold conversations with my teacher, Omar Khayyám, in a garden; and one day he said to me, 'My tomb shall be in a spot where the north wind may scatter roses over it.' I wondered at the words he spake, but I knew that his were no idle words.[2] Years after, when I

1 "Philosophe Musulman qui a vêcu en Odeur de Sainteté vers la Fin du premier et le Commencement du second Siècle," no part of which, except the "Philosophe," can apply to *our* Khayyám.

2 The Rashness of the Words, according to D'Herbelot, consisted in being so opposed to those in the Korán: "No Man knows where he shall die."—This Story of Omar reminds me of another so naturally—and, when one remembers how wide of his humble mark the noble sailor aimed—so pathetically told by Captain Cook—not by Doctor Hawkesworth—in his Second Voyage. When leaving Ulietea, "Oreo's last request was for me to return. When he saw he could not obtain that promise, he asked the name of my *Marai*—Burying-place. As strange a question as this was, I hesitated not a moment to tell him 'Stepney,' the parish in which I live when in London. I was made to repeat it several times over till they could pronounce it; and then 'Stepney Marai no Toote' was echoed through a hundred mouths at once. I afterwards found the

chanced to revisit Naishápúr, I went to his final resting-place, and lo! it was just outside a garden, and trees laden with fruit stretched their boughs over the garden wall, and dropped their flowers upon his tomb, so as the stone was hidden under them.' "

Thus far—without fear of Trespass—from the *Calcutta Review*. The writer of it, on reading in India this story of Omar's Grave, was reminded, he says, of Cicero's Account of finding Archimedes' Tomb at Syracuse, buried in grass and weeds. I think Thorwaldsen desired to have roses grow over him; a wish religiously fulfilled for him to the present day, I believe. However, to return to Omar.

Though the Sultan "shower'd Favours upon him," Omar's Epicurean Audacity of Thought and Speech caused him to be regarded askance in his own Time and Country. He is said to have been especially hated and dreaded by the Súfis, whose Practice he ridiculed, and whose Faith amounts to little more than his own when stript of the Mysticism and formal recognition of Islamism under which Omar would not hide. Their Poets, including

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same question had been put to Mr. Forster by a man on shore; but he gave a different, and indeed more proper answer, by saying, 'No man who used the sea could say where he should be buried.' "

Háfiz, who are (with the exception of Firdausi) the most considerable in Persia, borrowed largely, indeed, of Omar's material, but turning it to a mystical Use more convenient to Themselves and the People they addressed; a People quite as quick of Doubt as of Belief; as keen of Bodily Sense as of Intellectual; and delighting in a cloudy composition of both, in which they could float luxuriously between Heaven and Earth, and this World and the Next, on the wings of a poetical expression, that might serve indifferently for either. Omar was too honest of Heart as well as of Head for this. Having failed (however mistakenly) of finding any Providence but Destiny, and any World but This, he set about making the most of it; preferring rather to soothe the Soul through the Senses into Acquiescence with Things as he saw them, than to perplex it with vain disquietude after what they *might* be. It has been seen, however, that his Worldly Ambition was not exorbitant; and he very likely takes a humorous or perverse pleasure in exalting the gratification of Sense above that of the Intellect, in which he must have taken great delight, although it failed to answer the Questions in which he, in common with all men, was most vitally interested.

For whatever Reason, however, Omar, as before said, has never been popular in his own Country, and therefore has been but scantily transmitted abroad. The MSS. of his Poems, mutilated beyond the average Casualties of Oriental Transcription, are so rare in the East as scarce to have reacht Westward at all, in spite of all the acquisitions of Arms and Science. There is no copy at the India House, none at the Bibliothèque Nationale of Paris. We know but of one in England: No. 140 of the Ouseley MSS. at the Bodleian, written at Shiraz, A. D. 1460. This contains but 158 Rubáiyát. One in the Asiatic Society's Library at Calcutta (of which we have a Copy), contains (and yet incomplete) 516, though swelled to that by all kinds of Repetition and Corruption. So Von Hammer speaks of *his* Copy as containing about 200, while Dr. Sprenger catalogues the Lucknow MS. at double that number.[1] The Scribes, too, of the Oxford and Calcutta MSS. seem to do their Work under a sort of Protest; each beginning with a Tetrastich (whether genuine or not), taken out of its

1 "Since this Paper was written" (adds the Reviewer in a note), "we have met with a Copy of a very rare Edition, printed at Calcutta in 1836. This contains 438 Tetrastichs, with an Appendix containing 54 others not found in some MSS."

VARIANTS OF CALIFORNIA LIBRARIES

alphabetical order; the Oxford with one of Apology; the Calcutta with one of Expostulation, supposed (says a Notice prefixed to the MS.) to have arisen from a Dream, in which Omar's mother asked about his future fate. It may be rendered thus:—

"Oh Thou who burn'st in Heart for those who burn
"In Hell, whose fires thyself shall feed in turn;
"How long be crying, 'Mercy on them, God!'
"Why, who art Thou to teach, and He to learn?"

The Bodleian Quatrain pleads Pantheism by way of Justification.

"If I myself upon a looser Creed
"Have loosely strung the Jewel of Good deed,
"Let this one thing for my Atonement plead:
"'That One for Two I never did mis-read."

The Reviewer,[1] to whom I owe the Particulars of Omar's Life, concludes his Review by comparing him with Lucretius, both as to natural Temper and Genius, and as acted upon by the Circumstances in which he lived. Both indeed were men of subtle, strong, and cultivated Intellect, fine Imagination, and Hearts passionate for Truth and Justice; who justly revolted from their Country's false Religion, and false, or foolish, Devotion to it; but who fell short of replacing what they subverted

1 Professor Cowell.

by such better *Hope* as others, with no better Revelation to guide them, had yet made a Law to themselves. Lucretius, indeed, with such material as Epicurus furnished, satisfied himself with the theory of a vast machine fortuitously constructed, and acting by a Law that implied no Legislator; and so composing himself into a Stoical rather than Epicurean severity of Attitude, sat down to contemplate the mechanical Drama of the Universe which he was part Actor in; himself and all about him (as in his own sublime description of the Roman Theatre) discoloured with the lurid reflex of the Curtain suspended between the Spectator and the Sun. Omar, more desperate, or more careless of any so complicated System as resulted in nothing but hopeless Necessity, flung his own Genius and Learning with a bitter or humorous jest into the general Ruin which their insufficient glimpses only served to reveal; and, pretending sensual pleasure as the serious purpose of Life, only *diverted* himself with speculative problems of Deity, Destiny, Matter and Spirit, Good and Evil, and other such questions, easier to start than to run down, and the pursuit of which becomes a very weary sport at last!

With regard to the present Translation. The original Rubáiyát (as, missing an Arabic Guttural, these *Tetrastichs* are more musically called) are independent Stanzas, consisting each of four Lines of equal, though varied, Prosody; sometimes *all* rhyming, but oftener (as here imitated) the third line a blank. Sometimes as in the Greek Alcaic, where the penultimate line seems to lift and suspend the Wave that falls over in the last. As usual with such kind of Oriental Verse, the Rubáiyát follow one another according to Alphabetic Rhyme — a strange succession of Grave and Gay. Those here selected are strung into something of an Eclogue, with perhaps a less than equal proportion of the "Drink and make-merry," which (genuine or not) recurs over-frequently in the Original. Either way, the Result is sad enough: saddest perhaps when most ostentatiously merry: more apt to move Sorrow than Anger toward the old Tentmaker, who, after vainly endeavouring to unshackle his Steps from Destiny, and to catch some authentic Glimpse of To-MORROW, fell back upon To-DAY (which has outlasted so many To-morrows!) as the only Ground he got to stand upon, however momentarily slipping from under his Feet.

II

(FROM THE THIRD EDITION.)

While the second Edition of this version of Omar was preparing, Monsieur Nicolas, French Consul at Resht, published a very careful and very good Edition of the Text, from a lithograph copy at Teheran, comprising 464 Rubáiyát, with translation and notes of his own.

Monsieur Nicolas, whose Edition has reminded me of several things, and instructed me in others, does not consider Omar to be the material Epicurean that I have literally taken him for, but a Mystic, shadowing the Deity under the figure of Wine, Wine-bearer, &c., as Háfiz is supposed to do; in short, a Súfi Poet like Háfiz and the rest.

I cannot see reason to alter my opinion, formed as it was more than a dozen years ago[1] when Omar was first shown me by one to whom I am indebted for all I know of Oriental, and very much of other, literature. He admired Omar's Genius so much, that he would gladly have adopted any such Interpretation of his meaning as Monsieur Nicolas' if he could.[2] That he

1 This was written in 1868. W. A. W.

2 Perhaps would have edited the Poems himself

could not, appears by his Paper in the *Calcutta Review* already so largely quoted; in which he argues from the Poems themselves, as well as from what records remain of the Poet's Life.

And if more were needed to disprove Monsieur Nicolas' Theory, there is the Biographical Notice which he himself has drawn up in direct contradiction to the Interpretation of the Poems given in his Notes. (See pp. 13–14 of his Preface.) Indeed I hardly knew poor Omar was so far gone till his Apologist informed me. For here we see that, whatever were the Wine that Háfiz drank and sang, the veritable Juice of the Grape it was which Omar used, not only when carousing with his friends, but (says Monsieur Nicolas) in order to excite himself to that pitch of Devotion which others reached by cries and "hurlemens." And yet, whenever Wine, Wine-bearer, &c., occur in the Text — which is often enough — Monsieur Nicolas carefully annotates "Dieu," "La Divinité," &c.: so carefully indeed that one is tempted to think that he was indoctrinated by the Súfi with whom he read the Poems. (Note to Rub

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some years ago. He may now as little approve of my Version on one side, as of Monsieur Nicolas' Theory on the other.

ii. p. 8.) A Persian would naturally wish to vindicate a distinguished Countryman; and a Súfi to enrol him in his own sect, which already comprises all the chief Poets of Persia.

What historical Authority has Monsieur Nicolas to show that Omar gave himself up "avec passion à l'étude de la philosophie des Soufis"? (Preface, p. xiii.) The Doctrines of Pantheism, Materialism, Necessity, &c., were not peculiar to the Súfi; nor to Lucretius before them; nor to Epicurus before him; probably the very original Irreligion of Thinking men from the first; and very likely to be the spontaneous growth of a Philosopher living in an Age of social and political barbarism, under shadow of one of the Two and Seventy Religions supposed to divide the world. Von Hammer (according to Sprenger's Oriental Catalogue) speaks of Omar as "a Free-thinker, and *a great opponent of Sufism;*" perhaps because, while holding much of their Doctrine, he would not pretend to any inconsistent severity of morals. Sir W. Ouseley has written a Note to something of the same effect on the fly-leaf of the Bodleian MS. And in two Rubáiyát of Monsieur Nicolas' own Edition Súf and Súfi are both disparagingly named.

No doubt many of these Quatrains seem

unaccountable unless mystically interpreted; but many more as unaccountable unless literally. Were the Wine spiritual, for instance, how wash the Body with it when dead? Why make cups of the dead clay to be filled with—"La Divinité"—by some succeeding Mystic? Monsieur Nicolas himself is puzzled by some "bizarres" and "trop Orientales" allusions and images—"d'une sensualité quelquefois révoltante" indeed—which "les convenances" do not permit him to translate; but still which the reader cannot but refer to "La Divinité."[1] No doubt also many of the Quatrains in the Teheran, as in the Calcutta, Copies, are spurious; such *Rubáiyát* being the common form of Epigram in Persia. But this, at best, tells as much one way as another; nay, the Súfi, who may be considered the Scholar and Man of Letters in Persia, would be far

[1] A Note to Quatrain 234 admits that, however clear the mystical meaning of such Images must be to Europeans, they are not quoted without "rougissant" even by laymen in Persia—"Quant aux termes de tendresse qui commencent ce quatrain, comme tant d'autres dans ce recueil, nos lecteurs, habitués maintenant á l'étrangeté des expressions si souvent employés par Khéyam pour rendre ses pensées sur l'amour divin, et à la singularité des images trop orientales, d'une sensualité quelquefois révoltante, n'auront pas de peine à se persuader qu'il s'agit de la Divinité, bien que cette conviction soit vivement discutée par les moullahs musulmans, et même par beaucoup de laïques, qui rougissent véritablement d'une pareille licence de leur compatriote à l'égard des choses spirituelles."

more likely than the careless Epicure to interpolate what favours his own view of the Poet. I observe that very few of the more mystical Quatrains are in the Bodleian MS. which must be one of the oldest, as dated at Shiraz, A. H. 865, A. D. 1460. And this, I think, especially distinguishes Omar (I cannot help calling him by his—no, not Christian—familiar name) from all other Persian Poets: That, whereas with them the Poet is lost in his Song, the Man in Allegory and Abstraction; we seem to have the Man—the *Bonhomme*—Omar himself, with all his Humours and Passions as frankly before us as if we were really at Table with him, after the Wine had gone round.

I must say that I, for one, never wholly believed in the Mysticism of Háfiz. It does not appear there was any danger in holding and singing Súfi Pantheism, so long as the Poet made his Salaam to Mohammed at the beginning and end of his Song. Under such conditions Jeláluddín, Jámi, Attár, and others sang; using Wine and Beauty indeed as Images to illustrate, not as a Mask to hide, the Divinity they were celebrating. Perhaps some Allegory less liable to mistake or abuse had been better among so inflammable a People: much more so when, as some think with Háfiz and Omar, the

abstract is not only likened to, but identified with, the sensual Image; hazardous, if not to the Devotee himself, yet to his weaker Brethren; and worse for the Profane in proportion as the Devotion of the Initiated grew warmer. And all for what? To be tantalized with Images of sensual enjoyment which must be renounced if one would approximate a God, who, according to the Doctrine, *is* Sensual Matter as well as Spirit, and into whose Universe one expects unconsciously to merge after Death, without hope of any posthumous Beatitude in another world to compensate for all one's self-denial in this. Lucretius' blind Divinity certainly merited, and probably got, as much self-sacrifice as this of the Súfi; and the burden of Omar's Song—if not "Let us eat"—is assuredly—"Let us drink, for To-morrow we die!" And if Háfiz meant quite otherwise by a similar language, he surely miscalculated when he devoted his Life and Genius to so equivocal a Psalmody as, from his Day to this, has been said and sung by any rather than spiritual Worshippers.

However, as there is some traditional presumption, and certainly the opinion of some learned men, in favour of Omar's being a Súfi,—and even something of a Saint—those who please may so interpret

his Wine and Cup-bearer. On the other hand, as there is far more historical certainty of his being a Philosopher, of scientific Insight and Ability far beyond that of the Age and Country he lived in; of such moderate worldly Ambition as becomes a Philosopher, and such moderate wants as rarely satisfy a Debauchee; other readers may be content to believe with me that, while the Wine Omar celebrates is simply the Juice of the Grape, he bragg'd more than he drank of it, in very Defiance perhaps of that Spiritual Wine which left its Votaries sunk in Hypocrisy or Disgust.

RUBÁIYÁT

PARALLEL TEXTS OF THE FIRST AND
FOURTH EDITIONS

RUBÁIYÁT

OF

OMAR KHAYYÁM OF NAISHÁPÚR

FIRST EDITION 1859.

I

AWAKE! for Morning in the Bowl of Night
Has flung the Stone that puts the Stars to Flight:
And Lo! the Hunter of the East has caught
The Sultán's Turret in a Noose of Light.

II

Dreaming, when Dawn's Left Hand was in the Sky
I heard a Voice within the Tavern cry,
"Awake, my Little ones, and fill the Cup
"Before Life's Liquor in its Cup be dry."

III

And, as the Cock crew, those who stood before
The Tavern shouted—"Open then the Door!
"You know how little while we have to stay,
"And, once departed, may return no more."

RUBÁIYÁT

OF

OMAR KHAYYÁM OF NAISHÁPÚR

FOURTH EDITION 1879.

I

WAKE! *For the Sun who scatter'd into flight*
The Stars before him from the Field of Night,
Drives Night along with them from Heav'n, and strikes
The Sultán's Turret with a Shaft of Light.

II

Before the phantom of False morning died,[1]
Methought a Voice within the Tavern cried,
"*When all the Temple is prepared within,*
"*Why nods the drowsy Worshipper outside?*"

III

And, as the Cock crew, those who stood before
The Tavern shouted—"*Open then the Door!*
"*You know how little while we have to stay,*
"*And, once departed, may return no more.*"

IV

Now, the New Year reviving old Desires,
The thoughtful Soul to Solitude retires,
Where the WHITE HAND OF MOSES on the Bough
Puts out, and Jesus from the Ground suspires.

V

Iram indeed is gone with all its Rose,
And Jamshýd's Sev'n-ring'd Cup where no one knows;
But still the Vine her ancient Ruby yields,
And still a Garden by the Water blows.

VI

And David's Lips are lock't; but in divine
High piping Pehlevi, with "Wine! Wine! Wine!
"*Red* Wine!"—the Nightingale cries to the Rose
That yellow Cheek of her's to' incarnadine.

VII

Come, fill the Cup, and in the Fire of Spring
The Winter Garment of Repentance fling:
The Bird of Time has but a little way
To fly—and Lo! the Bird is on the Wing.

IV

Now the New Year reviving old Desires,[2]
The thoughtful Soul to Solitude retires,
Where the WHITE HAND OF MOSES *on the Bough*
Puts out, and Jesus from the Ground suspires.[3]

V

Iram indeed is gone with all his Rose,[4]
And Jamshyd's Sev'n-ring'd Cup where no one knows;
But still a Ruby kindles in the Vine,
And many a Garden by the Water blows.

VI

And David's lips are lockt; but in divine[5]
High-piping Pehlevî, with "Wine! Wine! Wine!
"Red Wine!"—the Nightingale cries to the Rose
That sallow cheek[6] *of her's to' incarnadine.*

VII

Come, fill the Cup, and in the fire of Spring
Your Winter-garment of Repentance fling:
The Bird of Time has but a little way
To flutter—and the Bird is on the Wing.

VIII

Whether at Naishápúr or Babylon,
Whether the Cup with sweet or bitter run,
The Wine of Life keeps oozing drop by drop,
The Leaves of Life keep falling one by one.

VIII

And look — a thousand Blossoms with the Day
Woke — and a thousand scatter'd into Clay:
And this first Summer Month that brings the Rose
Shall take Jamshýd and Kaikobád away.

IX

But come with old Khayyám, and leave the Lot
Of Kaikobád and Kaikhosrú forgot:
Let Rustum lay about him as he will,
Or Hátim Tai cry Supper — heed them not.

X

With me along some Strip of Herbage strown
That just divides the desert from the sown,
Where name of Slave and Sultán scarce is known,
And pity Sultán Mahmúd on his Throne.

XI

Here with a Loaf of Bread beneath the Bough,
A Flask of Wine, a Book of Verse — and Thou
Beside me singing in the Wilderness —
And Wilderness is Paradise enow.

XII

"How sweet is mortal Sovranty!" — think some:
Others — "How blest the Paradise to come!"
Ah, take the Cash in hand and wave the Rest;
Oh, the brave Music of a *distant* Drum!

IX

Each Morn a thousand Roses brings, you say;
Yes, but where leaves the Rose of Yesterday?
And this first Summer month that brings the Rose
Shall take Jamshyd and Kaikobád away.

X

Well, let it take them! What have we to do
With Kaikobád the Great, or Kaikhosrú?
Let Zál and Rustum bluster as they will,[7]
Or Hátim call to Supper—heed not you.

XI

With me along the strip of Herbage strown
That just divides the desert from the sown,
Where name of Slave and Sultán is forgot—
And Peace to Mahmúd on his golden Throne!

XII

A Book of Verses underneath the Bough,
A Jug of Wine, a Loaf of Bread—and Thou
Beside me singing in the Wilderness—
Oh, Wilderness were Paradise enow!

XIII

Some for the Glories of This World; and some
Sigh for the Prophet's Paradise to come;
Ah, take the Cash, and let the Credit go,
Nor heed the rumble of a distant Drum![8]

XIII

Look to the Rose that blows about us—"Lo,
"Laughing," she says, "into the World I blow:
"At once the silken Tassel of my Purse
"Tear, and its Treasure on the Garden throw."

XIV

The Worldly Hope men set their Hearts upon
Turns Ashes—or it prospers; and anon,
Like Snow upon the Desert's dusty Face
Lighting a little Hour or two—is gone.

XV

And those who husbanded the Golden Grain,
And those who flung it to the Winds like Rain,
Alike to no such aureate Earth are turn'd
As, buried once, Men want dug up again.

XVI

Think, in this batter'd Caravanserai
Whose Doorways are alternate Night and Day,
How Sultán after Sultán with his Pomp
Abode his Hour or two, and went his way.

XVII

They say the Lion and the Lizard keep
The Courts where Jamshýd gloried and drank deep:
And Bahrám, that great Hunter—the Wild Ass
Stamps o'er his Head, and he lies fast asleep.

XIV

Look to the blowing Rose about us — "Lo,
"Laughing," she says, "into the world I blow,
"At once the silken tassel of my Purse
"Tear, and its Treasure on the Garden throw." 9

XV

And those who husbanded the Golden grain,
And those who flung it to the winds like Rain,
Alike to no such aureate Earth are turn'd
As, buried once, Men want dug up again.

XVI

The Worldly Hope men set their Hearts upon
Turns Ashes — or it prospers; and anon,
Like Snow upon the Desert's dusty Face,
Lighting a little hour or two — was gone.

XVII

Think, in this batter'd Caravanserai
Whose Portals are alternate Night and Day,
How Sultán after Sultán with his Pomp
Abode his destin'd Hour, and went his way.

XVIII

They say the Lion and the Lizard keep
The Courts where Jamshyd gloried and drank deep: 10
And Bahrám, that great Hunter — the Wild Ass
Stamps o'er his Head, but cannot break his Sleep.

XVIII

I sometimes think that never blows so red
The Rose as where some buried Cæsar bled;
That every Hyacinth the Garden wears
Dropt in its Lap from some once lovely Head.

XIX

And this delightful Herb whose tender Green
Fledges the River's Lip on which we lean—
Ah, lean upon it lightly! for who knows
From what once lovely Lip it springs unseen!

XX

Ah, my Belovéd, fill the Cup that clears
To-DAY of past Regrets and future Fears—
To-morrow?—Why, To-morrow I may be
Myself with Yesterday's Sev'n Thousand Years.

XXI

Lo! some we loved, the loveliest and best
That Time and Fate of all their Vintage prest,
Have drunk their Cup a Round or two before,
And one by one crept silently to Rest.

XXII

And we, that now make merry in the Room
They left, and Summer dresses in new Bloom,
Ourselves must we beneath the Couch of Earth
Descend, ourselves to make a Couch—for whom?

XIX

I sometimes think that never blows so red
The Rose as where some buried Cæsar bled;
That every Hyacinth the Garden wears
Dropt in her Lap from some once lovely Head.

XX

And this reviving Herb whose tender Green
Fledges the River-Lip on which we lean—
Ah, lean upon it lightly! for who knows
From what once lovely Lip it springs unseen!

XXI

Ah, my Belovéd, fill the Cup that clears
TO-DAY *of past Regret and future Fears:*
To-morrow!—*Why, To-morrow I may be*
Myself with Yesterday's Sev'n thousand Years.[11]

XXII

For some we loved, the loveliest and the best
That from his Vintage rolling Time hath prest,
Have drunk their Cup a Round or two before,
And one by one crept silently to rest.

XXIII

And we, that now make merry in the Room
They left, and Summer dresses in new bloom,
Ourselves must we beneath the Couch of Earth
Descend—ourselves to make a Couch—for whom?

XXIII

Ah, make the most of what we yet may spend,
Before we too into the Dust descend;
  Dust into Dust, and under Dust, to lie,
Sans Wine, sans Song, sans Singer, and—sans End!

XXIV

Alike for those who for TO-DAY prepare,
And those that after a TO-MORROW stare,
  A Muezzín from the Tower of Darkness cries
"Fools! your Reward is neither Here nor There!"

XXV

Why, all the Saints and Sages who discuss'd
Of the Two Worlds so learnedly, are thrust
  Like foolish Prophets forth; their Words to Scorn
Are scatter'd, and their Mouths are stopt with Dust.

XXVI

Oh, come with old Khayyám, and leave the Wise
To talk; one thing is certain, that Life flies;
  One thing is certain, and the Rest is Lies;
The Flower that once has blown for ever dies.

XXVII

Myself when young did eagerly frequent
Doctor and Saint, and heard great Argument
  About it and about: but evermore
Came out by the same Door as in I went.

XXIV

Ah, make the most of what we yet may spend,
Before we too into the Dust descend;
Dust into Dust, and under Dust, to lie,
Sans Wine, sans Song, sans Singer, and—sans End!

XXV

Alike for those who for TO-DAY *prepare,*
And those that after some TO-MORROW *stare,*
A Muezzín from the Tower of Darkness cries,
"Fools! your Reward is neither Here nor There."

XXVI

Why, all the Saints and Sages who discuss'd
Of the Two Worlds so wisely—they are thrust
Like foolish Prophets forth; their Words to Scorn
Are scatter'd, and their Mouths are stopt with Dust.

(SEE QUATRAIN LXIII.)

XXVII

Myself when young did eagerly frequent
Doctor and Saint, and heard great argument
About it and about: but evermore
Came out by the same door where in I went.

XXVIII

With them the Seed of Wisdom did I sow,
And with my own hand labour'd it to grow:
And this was all the Harvest that I reap'd—
"I came like Water, and like Wind I go."

XXIX

Into this Universe, and *why* not knowing,
Nor *whence*, like Water willy-nilly flowing:
And out of it, as Wind along the Waste,
I know not *whither*, willy-nilly blowing.

XXX

What, without asking, hither hurried *whence?*
And, without asking, *whither* hurried hence!
Another and another Cup to drown
The Memory of this Impertinence!

XXXI

Up from Earth's Centre through the Seventh Gate
I rose, and on the Throne of Saturn sate,
And many Knots unravel'd by the Road;
But not the Knot of Human Death and Fate.

XXXII

There was a Door to which I found no Key:
There was a Veil past which I could not see:
Some little Talk awhile of ME and THEE
There seemed—and then no more of THEE and ME.

XXVIII

With them the seed of Wisdom did I sow,
And with mine own hand wrought to make it grow;
And this was all the Harvest that I reap'd—
"I came like Water, and like Wind I go."

XXIX

Into this Universe, and Why *not knowing*
Nor Whence, *like Water willy-nilly flowing;*
And out of it, as Wind along the Waste,
I know not Whither, *willy-nilly blowing.*

XXX

What, without asking, hither hurried Whence?
And, without asking, Whither *hurried hence!*
Oh, many a Cup of this forbidden Wine
Must drown the memory of that insolence!

XXXI

Up from Earth's Centre through the Seventh Gate
I rose, and on the Throne of Saturn sate,[12]
And many a Knot unravel'd by the Road;
But not the Master-knot of Human Fate.

XXXII

There was the Door to which I found no Key;
There was the Veil through which I might not see:
Some little talk awhile of ME *and* THEE
There was—and then no more of THEE *and* ME.[13]

XXXIII

Then to the rolling Heav'n itself I cried,
Asking, "What Lamp had Destiny to guide
"Her little Children stumbling in the Dark?"
And—"A blind Understanding!" Heav'n replied.

XXXIV

Then to this earthen Bowl did I adjourn
My Lip the secret Well of Life to learn:
And Lip to Lip it murmur'd—"While you live
"Drink!—for once dead you never shall return."

XXXV

I think the Vessel, that with fugitive
Articulation answer'd, once did live,
And merry-make; and the cold Lip I kiss'd
How many Kisses might it take—and give!

XXXVI

For in the Market-place, one Dusk of Day,
I watch'd the Potter thumping his wet Clay:
And with its all obliterated Tongue
It murmur'd—"Gently, Brother, gently, pray!"

XXXIII

Earth could not answer; nor the Seas that mourn
In flowing Purple, of their Lord forlorn;
Nor rolling Heaven, with all his Signs reveal'd
And hidden by the sleeve of Night and Morn.

XXXIV

Then of the THEE IN ME *who works behind*
The Veil, I lifted up my hands to find
A Lamp amid the Darkness; and I heard,
As from Without — "THE ME WITHIN THEE BLIND!"

XXXV

Then to the Lip of this poor earthen Urn
I lean'd, the Secret of my Life to learn:
And Lip to Lip it murmur'd — "While you live,
"Drink! — for, once dead, you never shall return."

XXXVI

I think the Vessel, that with fugitive
Articulation answer'd, once did live,
And drink; and Ah! the passive Lip I kiss'd,
How many Kisses might it take — and give!

XXXVII

For I remember stopping by the way
To watch a Potter thumping his wet Clay:
And with its all-obliterated Tongue
It murmur'd — "Gently, Brother, gently, pray!" 14

XXXVII

Ah, fill the Cup: — what boots it to repeat
How Time is slipping underneath our Feet:
Unborn To-MORROW, and dead YESTERDAY,
Why fret about them if To-DAY be sweet!

(SEE QUATRAIN LVII.)

XXXVIII

And has not such a Story from of Old
Down Man's successive generations roll'd
Of such a clod of saturated Earth
Cast by the Maker into Human mould?

XXXIX

And not a drop that from our Cups we throw
For Earth to drink of, but may steal below
To quench the fire of Anguish in some Eye
There hidden—far beneath, and long ago.

XL

As then the Tulip for her morning sup
Of Heav'nly Vintage from the soil looks up,
Do you devoutly do the like, till Heav'n
To Earth invert you—like an empty Cup.

XLI

Perplext no more with Human or Divine,
To-morrow's tangle to the winds resign,
And lose your fingers in the tresses of
The Cyprus-slender Minister of Wine.

(SEE QUATRAIN XLVII.)

(SEE QUATRAIN XLVIII.)

[FROM PREFACE.

Oh, if my Soul can fling his Dust aside,
And naked on the Air of Heaven ride,
  Is 't not a Shame, is 't not a Shame for Him
So long in this Clay Suburb to abide!

Or is *that* but a Tent, where rests anon
A Sultán to his Kingdom passing on,
  And which the swarthy Chamberlain shall strike
Then when the Sultán rises to be gone?]

XLII

And if the Wine you drink, the Lip you press,
End in what All begins and ends in— Yes;
Think then you are TO-DAY *what* YESTERDAY
You were — TO-MORROW *you shall not be less.*

XLIII

So when the Angel of the darker Drink
At last shall find you by the river-brink,
And, offering his Cup, invite your Soul
Forth to your Lips to quaff —you shall not shrink.[16]

XLIV

Why, if the Soul can fling the Dust aside,
And naked on the Air of Heaven ride,
Wer't not a Shame — wer't not a Shame for him
In this clay carcase crippled to abide?

XLV

'Tis but a Tent where takes his one day's rest
A Sultán to the realm of Death addrest;
The Sultán rises, and the dark Ferrásh
Strikes, and prepares it for another Guest.

XLVI

And fear not lest Existence closing your
Account, and mine, should know the like no more;
The Eternal Sákí from that Bowl has pour'd
Millions of Bubbles like us, and will pour.

XXXVIII

One Moment in Annihilation's Waste,
One Moment, of the Well of Life to taste—
The Stars are setting and the Caravan
Starts for the Dawn of Nothing—Oh, make haste!

XLVII

When You and I behind the Veil are past,
Oh, but the long, long while the World shall last,
Which of our Coming and Departure heeds
As the Sea's self should heed a pebble-cast.

XLVIII

A Moment's Halt — a momentary taste
Of BEING *from the Well amid the Waste —*
And Lo! — the phantom Caravan has reacht
The NOTHING *it set out from — Oh, make haste!*

XLIX

Would you that spangle of Existence spend
About THE SECRET *— quick about it, Friend!*
A Hair perhaps divides the False and True —
And upon what, prithee, does life depend?

L

A Hair perhaps divides the False and True;
Yes; and a single Alif were the clue —
Could you but find it — to the Treasure-house,
And peradventure to THE MASTER *too;*

LI

Whose secret Presence, through Creation's veins
Running Quicksilver-like eludes your pains;
Taking all shapes from Máh to Máhi;[17] *and*
They change and perish all — but He remains;

XXXIX

How long, how long, in infinite Pursuit
Of This and That endeavour and dispute?
Better be merry with the fruitful Grape,
Than sadden after none, or bitter, Fruit.

XL

You know, my Friends, how long since in my House
For a new Marriage I did make Carouse:
Divorced old barren Reason from my Bed,
And took the Daughter of the Vine to Spouse.

XLI

For "Is" and "Is-NOT" though *with* Rule and Line.
And "UP-AND-DOWN" *without*, I could define,
I yet in all I only cared to know,
Was never deep in anything but—Wine.

LII

A moment guess'd—then back behind the Fold
Immerst of Darkness round the Drama roll'd
Which, for the Pastime of Eternity,
He doth Himself contrive, enact, behold.

LIII

But if in vain, down on the stubborn floor
Of Earth, and up to Heav'n's unopening Door,
You gaze TO-DAY, *while You are You—how then*
TO-MORROW, *You when shall be You no more?*

LIV

Waste not your Hour, nor in the vain pursuit
Of This and That endeavour and dispute;
Better be jocund with the fruitful Grape
Than sadden after none, or bitter, Fruit.

LV

You know, my Friends, with what a brave Carouse
I made a Second Marriage in my house;
Divorced old barren Reason from my Bed,
And took the Daughter of the Vine to Spouse.

LVI

*For "*IS*" and "*IS-NOT*" though with Rule and Line,*[18]
*And "*UP-AND-DOWN*" by Logic I define,*
Of all that one should care to fathom, I
Was never deep in anything but—Wine.

(SEE QUATRAIN XXXVII.)

XLII

And lately, by the Tavern Door agape,
Came stealing through the Dusk an Angel Shape
Bearing a Vessel on his Shoulder; and
He bid me taste of it; and 't was — the Grape!

XLIII

The Grape that can with Logic absolute
The Two-and-Seventy jarring Sects confute:
The subtle Alchemist that in a Trice
Life's leaden Metal into Gold transmute.

XLIV

The mighty Mahmúd, the victorious Lord,
That all the misbelieving and black Horde
Of Fears and Sorrows that infest the Soul
Scatters and slays with his enchanted Sword.

XLV

But leave the Wise to wrangle, and with me
The Quarrel of the Universe let be:
And in some corner of the Hubbub coucht,
Make Game of that which makes as much of Thee.

LVII

Ah, but my Computations, People say,
Reduced the Year to better reckoning? — Nay,
'Twas only striking from the Calendar
Unborn To-morrow, and dead Yesterday.

LVIII

And lately, by the Tavern Door agape,
Came shining through the Dusk an Angel Shape
Bearing a Vessel on his Shoulder; and
He bid me taste of it; and 'twas — the Grape!

LIX

The Grape that can with Logic absolute
The Two-and-Seventy jarring Sects confute:[19]
The sovereign Alchemist that in a trice
Life's leaden metal into Gold transmute:

LX

The mighty Mahmúd, Allah-breathing Lord,
That all the misbelieving and black Horde[20]
Of Fears and Sorrows that infest the Soul
Scatters before him with his whirlwind Sword.

(SEE QUATRAIN XXVI.)

LXI

Why, be this Juice the growth of God, who dare
Blaspheme the twisted tendril as a Snare?
A Blessing, we should use it, should we not?
And if a Curse—why, then, Who set it there?

LXII

I must abjure the Balm of Life, I must,
Scared by some After-reckoning ta'en on trust,
Or lured with Hope of some Diviner Drink,
To fill the Cup—when crumbled into Dust!

LXIII

O threats of Hell and Hopes of Paradise!
One thing at least is certain— This *Life flies;*
One thing is certain and the rest is Lies;
The Flower that once has blown for ever dies.

LXIV

Strange, is it not? that of the myriads who
Before us pass'd the door of Darkness through,
Not one returns to tell us of the Road,
Which to discover we must travel too.

LXV

The Revelations of Devout and Learn'd
Who rose before us, and as Prophets burn'd,
Are all but Stories, which, awoke from Sleep
They told their comrades, and to Sleep return'd.

XLVI

For in and out, above, about, below,
'T is nothing but a Magic Shadow-show,
Play'd in a Box whose Candle is the Sun,
Round which we Phantom Figures come and go.

XLVII

And if the Wine you drink, the Lip you press,
End in the Nothing all Things end in — Yes —
Then fancy while Thou art, Thou art but what
Thou shalt be — Nothing — Thou shalt not be less.

XLVIII

While the Rose blows along the River Brink,
With old Khayyám the Ruby Vintage drink:
And when the Angel with his darker Draught
Draws up to Thee — take that, and do not shrink.

LXVI

I sent my Soul through the Invisible,
Some letter of that After-life to spell:
And by and by my Soul return'd to me,
And answer'd "I Myself am Heav'n and Hell:"

LXVII

Heav'n but the Vision of fulfill'd Desire,
And Hell the Shadow from a Soul on fire
Cast on the Darkness into which Ourselves,
So late emerg'd from, shall so soon expire.

LXVIII

We are no other than a moving row
Of Magic Shadow-shapes that come and go
Round with the Sun-illumin'd Lantern held
In Midnight by the Master of the Show;[21]

(SEE QUATRAIN XLII.)

(SEE QUATRAIN XLIII.)

XLIX

'T is all a Chequer-board of Nights and Days
Where Destiny with Men for Pieces plays:
  Hither and thither moves, and mates, and slays,
And one by one back in the Closet lays.

L

The Ball no Question makes of Ayes and Noes,
But Right or Left as strikes the Player goes;
  And He that toss'd Thee down into the Field,
He knows about it all — HE knows — HE knows!

LI

The Moving Finger writes; and, having writ,
Moves on: nor all thy Piety nor Wit
  Shall lure it back to cancel half a Line,
Nor all thy Tears wash out a Word of it.

LII

And that inverted Bowl we call The Sky,
Whereunder crawling coop't we live and die,
  Lift not thy hands to *It* for help — for It
Rolls impotently on as Thou or I.

LIII

With Earth's first Clay They did the Last Man's knead,
And then of the Last Harvest sow'd the Seed:
  Yea, the first Morning of Creation wrote
What the Last Dawn of Reckoning shall read.

LXIX

But helpless Pieces of the Game He plays
Upon this Chequer-board of Nights and Days;
Hither and thither moves, and checks, and slays,
And one by one back in the Closet lays.

LXX

The Ball no question makes of Ayes and Noes,
But Here or There as strikes the Player goes;
And He that toss'd you down into the Field,
He *knows about it all* — HE *knows* — HE *knows!* [22]

LXXI

The Moving Finger writes; and, having writ,
Moves on: nor all your Piety nor Wit
Shall lure it back to cancel half a Line,
Nor all your Tears wash out a Word of it.

LXXII

And that inverted Bowl they call the Sky,
Whereunder crawling coop'd we live and die,
Lift not your hands to It *for help — for It*
As impotently moves as you or I.

LXXIII

With Earth's first Clay They did the Last Man knead,
And there of the Last Harvest sow'd the Seed:
And the first Morning of Creation wrote
What the Last Dawn of Reckoning shall read.

LIV

I tell Thee this — When starting from the Goal,
Over the shoulders of the flaming Foal
Of Heav'n Parwín and Mushtarí they flung,
In my predestin'd Plot of Dust and Soul

LV

The Vine had struck a Fibre; which about
If clings my Being — let the Súfi flout;
Of my Base Metal may be filed a Key,
That shall unlock the Door he howls without.

LVI

And this I know: whether the one True Light,
Kindle to Love, or Wrath-consume me quite,
One Glimpse of It within the Tavern caught
Better than in the Temple lost outright.

LXXIV

YESTERDAY This *Day's Madness did prepare;*
TO-MORROW'S *Silence, Triumph, or Despair:*
Drink! for you know not whence you came, nor why:
Drink! for you know not why you go, nor where.

LXXV

I tell you this — When, started from the Goal,
Over the flaming shoulders of the Foal
Of Heav'n Parwín and Mushtarí they flung,[23]
In my predestin'd Plot of Dust and Soul

LXXVI

The Vine had struck a fibre: which about
If clings my Being — let the Dervish flout;
Of my Base metal may be filed a Key,
That shall unlock the Door he howls without.

LXXVII

And this I know: whether the one True Light
Kindle to Love, or Wrath-consume me quite,
One Flash of It within the Tavern caught
Better than in the Temple lost outright.

LXXVIII

What! out of senseless Nothing to provoke
A conscious Something to resent the yoke
Of unpermitted Pleasure, under pain
Of Everlasting Penalties, if broke!

LVII

Oh, Thou, who didst with Pitfall and with Gin
Beset the Road I was to wander in,
Thou wilt not with Predestination round
Enmesh me, and impute my Fall to Sin?

LVIII

Oh, Thou, who Man of baser Earth didst make
And who with Eden didst devise the Snake;
For all the Sin wherewith the Face of Man
Is blacken'd, Man's Forgiveness give — and take!

* * * * *

KÚZA-NÁMA

LIX

Listen again. One Evening at the Close
Of Ramazán, ere the better Moon arose,
In that old Potter's Shop I stood alone
With the clay Population round in Rows.

LXXIX

What! from his helpless Creature be repaid
Pure Gold for what he lent him dross-allay'd—
Sue for a Debt we never did contract,
And cannot answer—Oh the sorry trade!

LXXX

Oh Thou, who didst with pitfall and with gin
Beset the Road I was to wander in,
Thou wilt not with Predestin'd Evil round
Enmesh, and then impute my Fall to Sin!

LXXXI

Oh Thou, who Man of baser Earth didst make,
And ev'n with Paradise devise the Snake:
For all the Sin wherewith the Face of Man
Is blacken'd—Man's forgiveness give—and take!

* * * * *

LXXXII

As under cover of departing Day
Slunk hunger-stricken Ramaẓán away,
Once more within the Potter's house alone
I stood, surrounded by the Shapes of Clay.

LX

And, strange to tell, among that Earthen Lot
Some could articulate, while others not:
And suddenly one more impatient cried—
"Who *is* the Potter, pray, and who the Pot?"

LXI

Then said another—"Surely not in vain
"My Substance from the common Earth was ta'en,
"That He who subtly wrought me into Shape
"Should stamp me back to common Earth again."

LXII

Another said—"Why, ne'er a peevish Boy,
"Would break the Bowl from which he drank in Joy;
"Shall He that *made* the Vessel in pure Love
"And Fansy, in an after Rage destroy!"

LXIII

None answer'd this; but after Silence spake
A Vessel of a more ungainly Make:
"They sneer at me for leaning all awry;
"What! did the Hand then of the Potter shake?"

(SEE QUATRAIN LXXXVII.)

LXXXIII

Shapes of all Sorts and Sizes, great and small,
That stood along the floor and by the wall;
And some loquacious Vessels were; and some
Listen'd perhaps, but never talk'd at all.

LXXXIV

Said one among them—"Surely not in vain
"My substance of the common Earth was ta'en
"And to this Figure moulded, to be broke,
"Or trampled back to shapeless Earth again."

LXXXV

Then said a Second—"Ne'er a peevish Boy
"Would break the Bowl from which he drank in joy;
"And He that with his hand the Vessel made
"Will surely not in after Wrath destroy."

LXXXVI

After a momentary silence spake
Some Vessel of a more ungainly Make;
"They sneer at me for leaning all awry:
"What! did the Hand then of the Potter shake?"

(SEE QUATRAIN LX.)

LXIV

Said one — "Folks of a surly Tapster tell,
"And daub his Visage with the Smoke of Hell;
"They talk of some strict Testing of us — Pish!
"He 's a Good Fellow, and 't will all be well."

LXV

Then said another with a long-drawn Sigh,
"My Clay with long oblivion is gone dry:
"But, fill me with the old familiar Juice,
"Methinks I might recover by-and-bye!"

LXVI

So while the Vessels one by one were speaking,
One spied the little Crescent all were seeking:
And then they jogg'd each other, "Brother! Brother!
"Hark to the Porter's Shoulder-knot a-creaking!"

* * * * *

LXXXVII

Whereat some one of the loquacious Lot—
I think a Súfi pipkin—waxing hot—
"All this of Pot and Potter—Tell me then,
"Who is the Potter, pray, and who the Pot?" [24]

LXXXVIII

"Why," said another, "Some there are who tell
"Of one who threatens he will toss to Hell
"The luckless Pots he marr'd in making—Pish!
"He's a Good Fellow, and 't will all be well."

LXXXIX

"Well," murmur'd one, "Let whoso make or buy,
"My Clay with long Oblivion is gone dry:
"But fill me with the old familiar Juice,
"Methinks I might recover by and by."

XC

So while the Vessels one by one were speaking,
The little Moon look'd in that all were seeking: [25]
And then they jogg'd each other, "Brother! Brother!
"Now for the Porter's shoulder-knot a-creaking!"

* * * * *

LXVII

Ah, with the Grape my fading Life provide,
And wash my Body whence the Life has died,
  And in the Windingsheet of Vine-leaf wrapt,
So bury me by some sweet Garden-side.

LXVIII

That ev'n my buried Ashes such a Snare
Of Perfume shall fling up into the Air,
  As not a True Believer passing by
But shall be overtaken unaware.

LXIX

Indeed the Idols I have loved so long
Have done my Credit in Men's Eye much wrong:
  Have drown'd my Honour in a shallow Cup,
And sold my Reputation for a Song.

LXX

Indeed, indeed, Repentance oft before
I swore — but was I sober when I swore?
  And then and then came Spring, and Rose-in-hand
My thread-bare Penitence apieces tore.

LXXI

And much as Wine has play'd the Infidel,
And robb'd me of my Robe of Honour — well,
  I often wonder what the Vintners buy
One half so precious as the Goods they sell.

XCI

Ah, with the Grape my fading Life provide,
And wash the Body whence the Life has died,
And lay me, shrouded in the living Leaf,
By some not unfrequented Garden-side.

XCII

That ev'n my buried Ashes such a snare
Of Vintage shall fling up into the Air
As not a True-believer passing by
But shall be overtaken unaware.

XCIII

Indeed the Idols I have loved so long
Have done my credit in this World much wrong:
Have drown'd my Glory in a shallow Cup,
And sold my Reputation for a Song.

XCIV

Indeed, indeed, Repentance oft before
I swore — but was I sober when I swore?
And then and then came Spring, and Rose-in-hand
My thread-bare Penitence apieces tore.

XCV

And much as Wine has play'd the Infidel,
And robb'd me of my Robe of Honour — Well,
I wonder often what the Vintners buy
One half so precious as the stuff they sell.

LXXII

Alas, that Spring should vanish with the Rose!
That Youth's sweet-scented Manuscript should close!
The Nightingale that in the Branches sang,
Ah, whence, and whither flown again, who knows!

LXXIII

Ah Love! could thou and I with Fate conspire
To grasp this sorry Scheme of Things entire,
Would not we shatter it to bits — and then
Re-mould it nearer to the Heart's Desire!

XCVI

Yet Ah, that Spring should vanish with the Rose!
That Youth's sweet-scented manuscript should close!
The Nightingale that in the branches sang,
Ah whence, and whither flown again, who knows!

XCVII

Would but the Desert of the Fountain yield
One glimpse—if dimly, yet indeed, reveal'd,
To which the fainting Traveller might spring,
As springs the trampled herbage of the field!

XCVIII

Would but some wingéd Angel ere too late
Arrest the yet unfolded Roll of Fate,
And make the stern Recorder otherwise
Enregister, or quite obliterate!

XCIX

Ah Love! could you and I with Him conspire
To grasp this sorry Scheme of Things entire,
Would not we shatter it to bits—and then
Re-mould it nearer to the Heart's Desire!

* * * * *

LXXIV

Ah, Moon of my Delight who know'st no wane,
The Moon of Heav'n is rising once again:
How oft hereafter rising shall she look
Through this same Garden after me—in vain!

LXXV

And when Thyself with shining Foot shall pass
Among the Guests Star-scatter'd on the Grass,
And in thy joyous Errand reach the Spot
Where I made one—turn down an empty Glass!

TAMÁM SHUD.

C

Yon rising Moon that looks for us again —
How oft hereafter will she wax and wane;
How oft hereafter rising look for us
Through this same Garden — and for one *in vain!*

CI

And when like her, oh Sáki, you shall pass
Among the Guests Star-scatter'd on the Grass,
And in your joyous errand reach the spot
Where I made One — turn down an empty Glass!

TAMÁM.

NOTES
VARIATIONS
OMITTED QUATRAINS

NOTES.

1 THE *"False Dawn;" Subbi Káẓib,* a transient Light on the Horizon about an hour before the *Subbi sádik,* or True Dawn; a well-known Phenomenon in the East.

2 New Year. Beginning with the Vernal Equinox, it must be remembered; and (howsoever the old Solar Year is practically superseded by the clumsy *Lunar* Year that dates from the Mohammedan Hijra) still commemorated by a Festival that is said to have been appointed by the very Jamshyd whom Omar so often talks of, and whose yearly Calendar he helped to rectify.

"The sudden approach and rapid advance of the Spring," says Mr. Binning, "are very striking. Before the Snow is well off the Ground, the Trees burst into Blossom, and the Flowers start from the Soil. At *Naw Rooẓ* (*their* New Year's Day) the Snow was lying in patches on the Hills and in the shaded Vallies, while the Fruit-trees in the Garden were budding beautifully, and green Plants and Flowers springing upon the Plains on every side—

'And on old Hyems' Chin and icy Crown
'An odorous Chaplet of sweet Summer buds
'Is, as in mockery, set—'—

Among the Plants newly appear'd I recognized some Acquaintances I had not seen for many a Year: among these, two varieties of the Thistle; a coarse species of the Daisy, like the Horse-gowan; red and white Clover; the Dock; the blue Corn-flower; and that vulgar Herb the Dandelion rearing its yellow crest on the Banks of the Water-courses." The Nightingale was not yet heard, for the Rose was not yet blown: but an almost identical Blackbird and Woodpecker helped to make up something of a North-country Spring.

3 "THE WHITE HAND OF MOSES." Exodus iv. 6; where Moses draws forth his Hand—not, according to the Persians, *"leprous as Snow,"*—but *white*, as our May-blossom in Spring perhaps. According to them also the Healing Power of Jesus resided in his Breath.

4 Iram, planted by King Shaddád, and now sunk somewhere in the Sands of Arabia. Jamshyd's Seven-ring'd Cup was typical of the 7 Heavens, 7 Planets, 7 Seas, &c., and was a *Divining Cup*.

5 *Peblevi*, the old Heroic *Sanskrit* of Persia. Háfiz also speaks of the Nightingale's *Peblevi*, which did not change with the People's.

6 I am not sure if the fourth line refers to the Red Rose looking sickly, or to the Yellow Rose that ought to be Red; Red, White, and Yellow Roses all common in Persia. I think that Southey, in his Common-Place Book, quotes from some Spanish author about the Rose being White till 10 o'clock; "Rosa Perfecta" at 2; and "perfecta incarnada" at 5.

7 Rustum, the "Hercules" of Persia, and Zál his Father, whose exploits are among the most celebrated in the Sháh-náma. Hátim Tai, a well-known type of Oriental Generosity.

8 A Drum—beaten outside a Palace.

9 That is, the Rose's Golden Centre.

10 Persepolis: call'd also *Takht-i-Jamshyd*—THE THRONE OF JAMSHYD, "*King Splendid*," of the mythical *Peshdádian* Dynasty, and supposed (according to the Sháh-náma) to have been founded and built by him. Others refer it to the Work of the Genie King, Ján Ibn Ján—who also built the Pyramids—before the time of Adam.

BAHRÁM GÚR—*Bahram of the Wild Ass*—a Sassanian Sovereign—had also his Seven Castles (like the King of Bohemia!) each of a different Colour: each with a Royal Mistress within; each of whom tells him a Story, as told in one of the most famous Poems of Persia, written by Amír Khusraw: all these Sevens also figuring (according to Eastern Mysticism) the Seven Heavens; and perhaps the Book itself that Eighth, into which the mystical Seven transcend, and within which they revolve. The Ruins of Three of those Towers are yet shown by the Peasantry; as also the Swamp in which Bahrám sunk, like the Master of Ravenswood, while pursuing his *Gúr*.

The Palace that to Heav'n his pillars threw,
And Kings the forehead on his threshold drew—
I saw the solitary Ringdove there,
And "Coo, coo, coo," she cried; and "Coo, coo, coo."

This Quatrain Mr. Binning found, among several of Háfiz and others, inscribed by some stray hand among the ruins of Persepolis. The Ringdove's ancient *Pehlevi Coo, Coo, Coo,* signifies also in Persian "*Where? Where? Where?*" In Attár's "Bird-parliament" she is reproved by the Leader of the Birds for sitting still, and for ever harping on that one note of lamentation for her lost Yúsuf.

Apropos of Omar's Red Roses in Stanza xix, I am reminded of an old English Superstition, that our Anemone Pulsatilla, or purple "Pasque Flower," (which grows plentifully about the Fleam Dyke, near Cambridge), grows only where Danish Blood has been spilt.

11 A thousand years to each Planet.

12 Saturn, Lord of the Seventh Heaven.

13 ME-AND-THEE: some dividual Existence or Personality distinct from the Whole.

14 One of the Persian Poets—Attár, I think—has a pretty story about this. A thirsty Traveller dips his hand into a Spring of Water to drink from. By-and-by comes another who draws up and drinks from an earthen Bowl, and then departs, leaving his Bowl behind him. The first Traveller takes it up for another draught; but is surprised to find that the same Water which had tasted sweet from his own hand tastes bitter from the earthen Bowl. But a Voice—from Heaven, I think—tells him the clay from which the Bowl is made was once *Man;* and, into whatever shape renew'd, can never lose the bitter flavour of Mortality.

15 The custom of throwing a little Wine on the ground before drinking still continues in Persia, and perhaps generally in the East. Monsieur Nicolas considers it "un signe de libéralité, et en même temps un avertissement que le buveur doit vider sa coupe jusqu'à la dernière goutte." Is it not more likely an ancient Superstition; a Libation to propitiate Earth, or make her an Accomplice in the illicit Revel? Or, perhaps, to divert the Jealous Eye by some sacrifice of superfluity, as with the Ancients of the West? With Omar we see something more is signified; the precious Liquor is not lost, but sinks into the ground to refresh the dust of some poor Wine-worshipper foregone.

Thus Háfiz, copying Omar in so many ways: "When thou drinkest Wine pour a draught on the ground. Wherefore fear the Sin which brings to another Gain?"

16 According to one beautiful Oriental Legend, Azräel accomplishes his mission by holding to the nostril an Apple from the Tree of Life.

This, and the two following Stanzas would have been withdrawn, as somewhat *de trop*, from the Text, but for advice which I least like to disregard.

17 From Máh to Máhi; from Fish to Moon.

18. A Jest, of course, at his Studies. A curious mathematical Quatrain of Omar's has been pointed out to me; the more curious because almost exactly parallel'd by some Verses of Dr. Donne's, that are quoted in Izaak Walton's Lives! Here is Omar: "You and I are the image of a pair of compasses; though we have two heads (sc. our *feet*) we have one body; when we have fixed the centre for our circle, we bring our heads (sc. feet) together at the end." Dr. Donne:

If we be two, we two are so
As stiff twin-compasses are two;
Thy Soul, the fixt foot, makes no show
To move, but does if the other do.

And though thine in the centre sit,
Yet when my other far does roam,
Thine leans and hearkens after it,
And grows erect as mine comes home.

Such thou must be to me, who must
Like the other foot obliquely run;
Thy firmness makes my circle just,
And me to end where I begun.

19 The Seventy-two Religions supposed to divide the World, *including* Islamism, as some think: but others not.

20 Alluding to Sultan Mahmúd's Conquest of India and its dark people.

21 *Fánúsi khiyál*, a Magic-lanthorn still used in India; the cylindrical Interior being painted with various Figures, and so lightly poised and ventilated as to revolve round the lighted Candle within.

22 A very mysterious Line in the Original:

O dánad O dánad O dánad O ——

breaking off something like our Wood-pigeon's Note, which she is said to take up just where she left off.

23 Parwín and Mushtarí—The Pleiads and Jupiter.

24 This Relation of Pot and Potter to Man and his Maker figures far and wide in the Literature of the World, from the time of the Hebrew Prophets to the present; when it may finally take the name of "Pot theism," by which Mr. Carlyle ridiculed Sterling's "Pantheism." *My* Sheikh whose knowledge flows in from all quarters, writes to me—

"Apropos of old Omar's Pots, did I ever tell you the sentence I found in 'Bishop Pearson on the Creed'? 'Thus are we wholly at the disposal of His will, and our present and future condition framed and ordered by His free, but wise and just, decrees. *Hath not the potter power over the clay, of the same lump to make one vessel unto bonour, and another unto disbonour?* (Rom. ix. 21.) And can that earth-artificer have a freer power over his *brotber potsberd* (both being made of the same metal), than God hath over him, who, by the strange fecundity of His omnipotent power, first made the clay out of nothing, and then him out of that?'"

And again—from a very different quarter—"I had to refer the other day to Aristophanes, and came by chance on a curious Speaking-pot story in the Vespæ, which I had quite forgotten.

(l. 1435)

Φιλοκλέων. Ἄκουε, μὴ φεῦγ'· ἐν Συβάρει γυνή
ποτε κατέαξ' ἐχῖνον.

Κατήγορος. Ταῦτ' ἐγὼ μαρτύρομαι.

Φι. Οὐχῖνος οὖν ἔχων τιν' ἐπεμαρτύρατο·
Εἶθ' ἡ Συβαρῖτις εἶπεν ἐι ναι τὰν κόραν
τὴν μαρτυρίαν ταύτην ἐάσας, ἐν τάχει
ἐπίδεσμον ἐπρίω, νοῦν ἄν εἶχες πλείονα.

"The Pot calls a bystander to be a witness to his bad treatment. The woman says, 'If, by Proserpine, instead of all this 'testifying' (comp. Cuddie and his mother in 'Old Mortality!') you would buy yourself a rivet, it would show more sense in you!' The Scholiast explains *echinus* as *ἄγγος τι ἐκ κεράμου*."

One more illustration for the oddity's sake from the "Autobiography of a Cornish Rector," by the late James Hamley Tregenna. 1871.

"There was one old Fellow in our Company—he was so like a Figure in the 'Pilgrim's Progress' that Richard always called him the 'ALLEGORY,' with a long white beard—a rare Appendage in those days—and a Face the colour of which seemed to have been baked in, like the Faces one used to see on Earthenware Jugs. In our Country-dialect Earthenware is called *'Clome'*; so the Boys of the Village used to shout out after him—'Go back to the Potter, Old Clome-face, and get baked over again.' For the 'Allegory,' though shrewd enough in most things, had the reputation of being *'saift-baked,'* i. e., of weak intellect."

25 At the Close of the Fasting Month, Ramazán (which makes the Mussulman unhealthy and unamiable), the first Glimpse of the New Moon (who rules their division of the Year), is looked for with the utmost Anxiety, and hailed with Acclamation. Then it is that the Porter's Knot may be heard—toward the *Cellar*. Omar has elsewhere a pretty Quatrain about the same Moon—

"Be of Good Cheer—the sullen Month will die,
"And a young Moon requite us by and by:
"Look how the Old one meagre, bent, and wan
"With Age and Fast, is fainting from the Sky!"

FINIS.

VARIATIONS

BETWEEN THE SECOND, THIRD AND FOURTH EDITIONS OF

OMAR KHAYYÁM.

QUATRAIN

I. In ed. 2:

Wake! For the Sun behind yon Eastern height
Has chased the Session of the Stars from Night;
And, to the field of Heav'n ascending, strikes
The Sultán's Turret with a Shaft of Light.

In the first draught of ed. 3 the first and second lines stood thus:

Wake! For the Sun before him into Night
A Signal flung that put the Stars to flight.

II. In ed. 2:

"Why lags the drowsy Worshipper outside?"

V. In edd. 2 and 3:

But still a Ruby gushes from the Vine,

IX. In edd. 2 and 3:

Morning a thousand Roses brings, you say;

QUATRAIN

x. In ed. 2:

Let Rustum cry "To battle!" as he likes,
Or Hátim Tai "To Supper!"—heed not you.

In ed. 3:

Let Zál and Rustum thunder as they will.

xii. In ed. 2:

Here with a little Bread beneath the Bough,
A Flask of Wine, a Book of Verse—and Thou etc.

xiii. In ed. 2:

Ah, take the Cash, and let the Promise go,
Nor heed the music of a distant Drum!

xx. In ed. 2:

And this delightful Herb whose living Green

xxii. In edd. 2 and 3:

That from his Vintage rolling Time has prest,

xxvi. In edd. 2 and 3:

Of the Two Worlds so learnedly, are thrust

xxvii. In ed. 2:

Came out by the same door as in I went.

xxviii. In edd. 2 and 3:

And with my own hand wrought to make it grow:

xxx. In ed. 2:

Ah, contrite Heav'n endowed us with the Vine
To drug the memory of that insolence!

xxxi. In ed. 2:

And many Knots unravel'd by the Road;

QUATRAIN

XXXII. In edd. 2 and 3:

There was the Veil through which I could not see:

XXXIII. In ed. 2:

Nor Heaven, with those eternal Signs reveal'd

XXXIV. In ed. 2:

Then of the THEE IN ME who works behind
The Veil of Universe I cried to find
A Lamp to guide me through the darkness; and
Something then said—"An Understanding blind."

XXXV. In ed. 2:

I lean'd, the secret Well of Life to learn:

XXXVI. In ed. 2:

And drink; and that impassive Lip I kiss'd,

XXXVIII.

In ed. 2 the only difference is "For" instead of "And" in the first line; but in the first draught of ed. 3 the quatrain appeared thus:

For in your Ear a moment—of the same
Poor Earth from which that Human Whisper came,
The luckless Mould in which Mankind was cast
They did compose, and call'd him by the name.

XXXVIII. In ed. 3 the first line was altered to

Listen—a moment listen!—Of the same etc.

XXXIX. In ed. 2:

On the parcht herbage but may steal below

XL. In ed. 2:

As then the Tulip for her wonted sup
Of Heavenly Vintage lifts her chalice up,
Do you, twin offspring of the soil, till Heav'n
To Earth invert you like an empty Cup.

QUATRAIN

XL. In the first draught of ed. 3 the stanza is the same as in edd. 3 and 4, except that the second line is

Of Wine from Heav'n her little Tass lifts up.

XLI. In ed. 2 and the first draught of ed. 3:

Oh, plagued no more with Human or Divine,
To-morrow's tangle to itself resign,

XLII. In ed. 2:

And if the Cup you drink, the Lip you press,
End in what All begins and ends in — Yes;
Imagine then you *are* what heretofore
You *were* — hereafter you shall not be less.

The first draught of ed. 3 agrees with edd. 3 and 4 except that the first line is

And if the Cup, and if the Lip you press.

XLIII. In ed. 2:

So when at last the Angel of the drink
Of Darkness finds you by the river-brink,
And, proffering his cup, invites your Soul
Forth to your Lips to quaff it — do not shrink.

In the first draught of ed. 3 the only change made was from "proffering" to "offering," but in ed. 3 the stanza assumed the form in which it also appeared in ed. 4. The change from "the Angel" to "that Angel" was made in MS. by FitzGerald in a copy of ed. 4.

XLIV. In ed. 2:

Is't not a shame — is't not a shame for him
So long in this Clay suburb to abide!

XLV. In ed. 2:

But that is but a Tent wherein may rest

QUATRAIN

XLVI. In ed. 2:

And fear not lest Existence closing *your*
Account, should lose, or know the type no more;

XLVII. In ed. 2:

As much as Ocean of a pebble-cast.

In ed. 3:

As the SEV'N SEAS should heed a pebble-cast.

XLVIII. In ed. 2:

One Moment in Annihilation's Waste,
One Moment, of the Well of Life to taste—
The Stars are setting, and the Caravan
Draws to the Dawn of Nothing—Oh make haste!

In the first draught of ed. 3 the third line originally stood:

Before the starting Caravan has reach'd

the rest of the quatrain being as in edd. 3 and 4.

XLIX. In ed. 2:

A Hair, they say, divides the False and True—

The change from "does" to "may" in the last line was made by FitzGerald in MS.

L. In ed. 2:

A Hair, they say, divides the False and True;

LII. In edd. 2 and 3:

He does Himself contrive, enact, behold.

LIII. In the first draught of ed. 3:

To-morrow, You when shall be You no more?

LIV. In ed. 2:

Better be merry with the fruitful Grape

QUATRAIN

LV. In ed. 2:

You know, my Friends, how bravely in my House
For a new Marriage I did make Carouse:

LVII. In ed. 2:

Have squared the Year to human compass, eh?
If so, by striking from the Calendar

LXII. In ed. 2:

When the frail Cup is crumbled into Dust!

LXIII. In ed. 2:

The Flower that once is blown for ever dies.

LXV. In edd. 2 and 3:

They told their fellows, and to Sleep return'd.

LXVI. In ed. 2:

And after many days my Soul return'd
And said, "Behold, Myself am Heav'n and Hell:"

LXVII. In ed. 2:

And Hell the Shadow of a Soul on fire,

LXVIII. In ed. 2:

Of visionary Shapes that come and go
Round with this Sun-illumin'd Lantern held

LXIX. In ed. 2:

Impotent Pieces of the Game He plays

LXX. In ed. 2:

But Right or Left as strikes the Player goes;

LXXII. In ed. 2 and the first draught of ed. 3:

And that inverted Bowl we call The Sky,

QUATRAIN

LXXII. In edd. 2 and 3:

As impotently rolls as you or I.

LXXIX. In ed. 2:

Pure Gold for what he lent us dross-allay'd—

LXXXI. In ed. 2:

For all the Sin the Face of wretched Man
Is black with—Man's Forgiveness give—and take!

LXXXIII. In ed. 2:

And once again there gather'd a scarce heard
Whisper among them; as it were, the stirr'd
Ashes of some all but extinguisht Tongue,
Which mine ear kindled into living Word.

LXXXIV. In ed. 2:

"My Substance from the common Earth was ta'en,
"That He who subtly wrought me into Shape
"Should stamp me back to shapeless Earth again?"

LXXXV. In ed. 2·

Another said—"Why, ne'er a peevish Boy
"Would break the Cup from which he drank in Joy
"Shall He that of his own free Fancy made
"The Vessel, in an after-rage destroy"

LXXXVI. In ed. 2:

None answer'd this; but after silence spake

LXXXVII. In ed. 2:

Thus with the Dead as with the Living, *What?*
And *Why?* so ready, but the *Wherefor* not,
One on a sudden peevishly exclaim'd,
"Which is the Potter, pray, and which the Pot?"

QUATRAIN

LXXXVIII. In ed. 2:

Said one — "Folks of a surly Master tell,
"And daub his Visage with the Smoke of Hell;
"They talk of some sharp Trial of us — Pish!
"He's a Good Fellow, and 'twill all be well."

LXXXIX. In ed. 2:

"Well," said another, "Whoso will, let try,"

XC. In ed. 2:

One spied the little Crescent all were seeking:

XCI. In ed. 2:

And wash my Body whence the Life has died,

XCIII. In ed. 2:

Have done my credit in Men's eye much wrong:

XCV. In ed. 2:

One half so precious as the ware they sell.

XCVII. In ed. 2:

Toward which the fainting Traveller might spring,

XCVIII. In ed. 2:

Oh if the World were but to re-create,
That we might catch ere closed the Book of Fate,
And make The Writer on a fairer leaf
Inscribe our names, or quite obliterate!

XCIX. In ed. 2:

Ah Love! could you and I with Fate conspire

QUATRAIN

c. In ed. 2:

> But see! the rising Moon of Heav'n again
> Looks for us, Sweet-heart, through the quivering
> Plane:
> How oft hereafter rising will she look
> Among those leaves — for one of us in vain!

ci. In ed. 3:

> And when Yourself with silver Foot shall pass

In the first draught of ed. 3 "Foot" is changed to "step."

In ed. 3:

> And in your blissful errand reach the spot

Of late it has become the fashion to refer to a *fifth* edition of FitzGerald's text; a mere book maker's *raison d'être* for casting doubt upon the already sufficiently reliable editions extant, thereby bringing into prominence a new and quite possibly unnecessary re-issue. As a matter of fact the *Fourth* edition is the last that FitzGerald lived to see in type. The variants in the so-called fifth edition are absurdly unimportant. They were first printed by William Aldis Wright in the *Letters and Literary Remains,* (1889), and are taken from a copy of the Fourth edition which undoubtedly contained a few minor changes in FitzGerald's handwriting. They are as follows:

Quatrain XVI read "*is* gone" for "*was* gone;" XXI read "past *Regrets*" for "past *Regret;*" XLVIII read "has *reach'd*" for "has *reacht;*" XLIX read "*may* life" for "*does* life;" LXVII read "*emerged* from" for "*emerg'd* from;" LXXIX read "*he* never" for "*we* never;" LXXX read "*Predestined* Evil" for "*Predestin'd* Evil."

In quatrain I, line 1, after "Sun" comma *is inserted;* in quatrain XXIV, line 3, after "under Dust" comma *is omitted;* and in quatrain LVI, line 1, after "Line" comma *is omitted.* Let us hope to be no more troubled with textual variations. The words italicised are the only changes observable.

A far more interesting variant occurs in a letter from FitzGerald to his "dear Cowell," dated 3 July, 1857, (*Letters and Literary Remains,* Vol. I, p. 264). He introduces it by saying "I send a poor Sir W. Jones' sort of Parody which came into my mind walking in the Garden here; where the Rose is blowing as in Persia? . . I will not stop to make the Verse better:"

I long for wine! oh Sáki of my Soul,
Prepare thy Song and fill the morning Bowl;
For this first Summer month that brings the Rose
Takes many a Sultan with it as it goes.

QUATRAINS

PRINTED IN THE SECOND EDITION ONLY (1868).

XIV

WERE it not Folly, Spider-like to spin
The Thread of present Life away to win—
What? for ourselves, who know not if we shall
Breathe out the very Breath we now breathe in!

XX

The Palace that to Heav'n his pillars threw,
And Kings the forehead on his threshold drew—
I saw the solitary Ringdove there,
And "Coo, coo, coo," she cried; and "Coo, coo, coo."

(This quatrain is quoted in the Note to quatrain XVIII in the Third and Fourth editions.)

XXVIII

Another Voice, when I am sleeping, cries,
"The Flower should open with the Morning skies."
And a retreating Whisper, as I wake—
"The Flower that once has blown for ever dies."

XLIV

Do you, within your little hour of Grace,
The waving Cypress in your Arms enlace,
Before the Mother back into her arms
Fold, and dissolve you in a last embrace.

LXV

If but the Vine and Love-abjuring Band
Are in the Prophet's Paradise to stand,
Alack, I doubt the Prophet's Paradise
Were empty as the hollow of one's Hand.

LXXVII

For let Philosopher and Doctor preach
Of what they will and what they will not — each
  Is but one Link in an eternal Chain
That none can slip, nor break, nor over-reach.

LXXXVI

Nay, but, for terror of his wrathful Face,
I swear I will not call Injustice Grace;
  Not one Good Fellow of the Tavern but
Would kick so poor a Coward from the place.

XC

And once again there gather'd a scarce heard
Whisper among them; as it were, the stirr'd
  Ashes of some all but extinguisht Tongue,
Which mine ear kindled into living Word.

(In the Third and Fourth editions quatrain LXXXIII
  takes the place of this.)

XCIX

Whither resorting from the vernal Heat
Shall Old Acquaintance Old Acquaintance greet,
  Under the Branch that leans above the Wall
To shed his Blossom over head and feet.

CVII

Better, oh better, cancel from the Scroll
Of Universe one luckless Human Soul,
  Than drop by drop enlarge the Flood that rolls
Hoarser with Anguish as the Ages roll.

BIBLIOGRAPHY

NOTE. This Bibliographical List is concerned only with the English versions and editions of the Rubáiyát. At the head of all possible versions stands the translation by EDWARD FITZGERALD. The attempts of other men to retranslate what has been already accomplished so magnificently cannot but remind us of Franklin's unhappy suggestion, (with a specimen) of an improved rendering of the book of Job. Nor is it a question of scholarship in the least. The unique thing is FitzGerald's blend of modern Agnosticism with Oriental fatalism; this it is, a living English graft upon the stock of Omar dead and turned to clay, that compels our attention and will hold it against all new-comers,—the bald and unconvincing literality of Mr. John Payne, or the mild erotics and sentimentalisms read into the incomparable old Persian singer by his latest versifier.

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A LIST OF ENGLISH VERSIONS AND EDITIONS OF THE RUBÁIYÁT OF OMAR KHAYYÁM.

I.

FITZGERALD'S TRANSLATION.

A. ENGLISH EDITIONS.

I. First Edition.

Rubáiyát ‖ of ‖ Omar Khayyám ‖ the Astronomer-Poet of Persia ‖ Translated into English Verse. ‖ London ‖ Bernard Quaritch, ‖ Castle Street, Leicester Square ‖ 1859.

Small 4to. Brown paper wrappers. Pp. xiii+21.

"It was printed as a small quarto pamphlet, bearing the publisher's name but not the author's; and although apparently a complete failure at first,—a failure which Mr. FitzGerald regretted less on his own account than on that of his publisher, to whom he had generously made a present of the book,—received, nevertheless, a sufficient distribution by being quickly reduced from the price of five shillings and placed in the box of cheap books marked a penny each. Thus forced into circulation, the two hundred copies which had been printed

were soon exhausted." (Works of Edward FitzGerald, 1887, vol. I, pp. xvii, xviii.)

A copy of this First edition was bought by Mr. Quaritch in February, 1898, for £21. Since then Mr. S. B. Luyster, Jr., of New York City, has sold what is believed to be an unique *uncut* copy for $140.00

I a. The Same. (50 copies only), octavo, cloth, Madras, 1862.

"This was privately reprinted at Madras (Adiyar) in 1862, . . . with a few additional quatrains translated." (Dole's *Variorum* [1898] vol. II, p. 467.)

Priced at £10, 10s. in a recent English catalogue.

II. Second Edition.

Rubáiyát ‖ of ‖ Omar Khayyám ‖ the Astronomer-Poet of Persia ‖ Rendered into English Verse ‖ Second Edition ‖ London: ‖ Bernard Quaritch, ‖ Piccadilly ‖ 1868.

Small 4to. Wrappers. Pp. xviii+30.

"After the first edition had disappeared, inquiries for the little book became frequent, and in the year 1868 he" (FitzGerald) "gave the MS. of his second edition to Mr. Quaritch, and the Rubá'iyát came into circulation once more, but with several alterations and additions by which the number of stanzas was somewhat increased beyond the original seventy-five." (Works, vol. I, p. xix.)

As a matter of fact this edition contained 110 quatrains.

At the Bierstadt sale, (Bangs, April, 1897) a copy in the original wrappers brought $14.00.

III. Third Edition.

Rubáiyát ‖ of ‖ Omar Khayyám, ‖ the Astronomer-Poet of Persia, ‖ Rendered into English Verse ‖ Third Edition ‖ London: ‖ Bernard Quaritch, ‖ Piccadilly. ‖ 1872.

Quarto. ½ Roxburghe. Pp. xxiv+36.
"A third edition appeared in 1872, with some further alterations, and this may be regarded as virtually the author's final revision, for it hardly differs at all from the text of the fourth edition, which appeared in 1879." (Works, vol. I, p. xx.)
There were 101 quatrains in this edition.
Priced at £3, 10s. in a recent English catalogue.

IV. Fourth Edition.

Rubáiyát ‖ of ‖ Omar Khayyám ‖ and the Saláman and Absál ‖ of ‖ Jámí; ‖ Rendered into English Verse ‖ Bernard Quaritch; 15 Piccadilly, London, 1879.

Fcap 4to. ½ Roxburghe. Pp. xvi+112.
"This last" (edition) "formed the first portion of a volume entitled" as above. (Works, vol. I, p. xx.)
None of the preceding editions bear the name of the translator, but were issued anonymously.

V. Fifth Edition.

Letters ‖ and ‖ Literary Remains ‖ of ‖ Edward FitzGerald ‖ edited by ‖ William Aldis Wright ‖ In Three Volumes. ‖ London: ‖ Macmillan and Co. ‖ and New York. ‖ 1889. ‖ *All Rights reserved.*

Crown 8vo. 3 vols. (Issued at $10.00.)
The text of Omar, with additional matter, is contained in vol. III, pp. 333-396.

VI. Sixth Edition.

Rubáiyát ‖ of ‖ Omar Khayyám ‖ the Astronomer-Poet of Persia ‖ Rendered into English Verse ‖ London ‖ Macmillan and Co. ‖ and New York ‖ 1890. ‖ *All rights reserved.*

Crown 8vo. Pp. iv+112. (Issued at $3.00.)
Mr. Dole calls this the *fifth* edition. It is, indeed, a mere reprint of the fifth; but being dated a year later, and a book by itself must be counted as a distinct edition. That at least is the purport of the bibliographical note printed on reverse of title-page.

VII. The Quilter Edition.

Omar Khayyám, The Rubáiyát, translated into English Verse. Royal 4to. Title printed on the covers. Bds. 10s. London, John Campbell, Jun. MDCCCLXXXIII.

"A pirated edition; the first leaf bears the following inscription:—'To the Translator, with the Printer's thanks and apologies. Henry Quilter.' It is word for word an exact reprint of Mr. FitzGerald's edition." (Extract from one of Quaritch's Catalogues of Oriental Books, [1887?] quoted by Justin Huntly McCarthy in the Introduction to his Prose Version of the Rubáiyát.)

VIII. Latin Translation.

Rubáiyát of Omar Khayyám, the Astronomer-Poet of Persia: Rendered into English Verse by Edward FitzGerald, and into Latin Verse by Herbert Wilson Greene. Privately printed (100 copies), Oxford, 1893.
See American editions, xviii.

IX. The Ashendene Press Edition.

Rubáiyát of Omar Khayyám || of Naishápúr, the Astronomer‖Poet of Persia: Rendered into English Verse.‖ [Device: engraved book-plate with legend: *Les hommes sont meschants mais leurs livres sont bons.* C. H. St. John Hornby.] || Ashendene Press. MDCCCXCVI.

Small 4to. Pp. xl+48.
50 copies printed on hand-made paper, for private circulation only. "The text here printed is not that of

any one of the four editions; but the printer has selected from each those readings which seemed to him best, and combined them into one whole." This reprint ends with a bibliography "taken, with apologies, from the edition published at Portland, Me., U. S. A., in the year 1895." (See Dole's *Variorum*, [1898] vol. II, pp. 557-563.)

X. The Macdougall Edition.

The Rubáiyát of Omar Khayyám, the Astronomer-Poet of Persia. Rendered into English Verse by Edward FitzGerald. Decorated by W. B. Macdougall. London, 1898.

The borders of this decorated edition (dedicated to members of the Omar Khayyám Club) have been engraved on wood by Octave Lacour, and the book is printed from the original blocks on special antique paper. An *Edition de luxe* limited to 1,000 copies.

Heron-Allen, Edward

Some Side-lights upon Edward FitzGerald's Poem "The Rubáiyát of Omar Khayyám." Being the Substance of a Lecture delivered at the Grosvenor Crescent Club and Woman's Institute, on the 22nd March, 1898. By Edward Heron-Allen.

Octavo. Grey wrapper. Pp. iv+32. London, 1898. Copies of this most interesting little book should be in the hands of every student of Omar,—every lover of FitzGerald.

Scott, Temple

A Bibliography of Omar Khayyám. With a Prefatory Note by Edward Clodd.

Fcap 8vo. Buckram. (5s. net.) London: Grant Richards, 1899.

This work was announced for 1898, but date of publication has been put forward to the spring of 1899.

B. AMERICAN EDITIONS.

I. First Edition.

RubáiyÁt ‖ of ‖ Omar Khayyám,‖ the Astronomer-Poet of Persia. ‖ Rendered into English Verse.‖ First American ‖ From the Third London Edition ‖ [Monogram] Boston: ‖ James R. Osgood and Company,‖ Late Ticknor & Fields, and Fields, Osgood & Co.‖ 1878. [1877?]

Square 16mo. Pp. 78. Versos blank; red line. ($1.00). The 26th edition, (Houghton, Mifflin & Co.) is dated 1896.

II. The Grolier Club Edition.

RubáiyÁt ‖ of ‖ Omar Khayyám ‖ the Astronomer-Poet of Persia ‖ Rendered into English Verse by‖ Edward FitzGerald ‖ [Club device in colors.] The Grolier Club of New York ‖ mdccclxxxv.

"Medium octavo, leaf untrimmed, 6x9 inches, pp. xx+62. Printed from old style types of the size known as English. . . . Ornamental head-bands in gold and colors. Covers of Japan paper beautifully ornamented in blue and gold from an Oriental design.

The edition consisted of 150 copies on Japan paper and 2 copies on vellum. Printed May, 1885. The subscription price was $3.00."

(*Transactions of the Grolier Club: Part II, 1894.*)

Copies of this edition have sold in New York at Bangs's at the following prices: April 15, 1896, $200.00; May 18, 1896, $208.00; Dec. 7, 1896, $210.00; Feb. 10, 1897, $200.00; Nov., 1897, $174.00; Feb., 1898, $185.00.

III. The Memorial Edition.

Works of ‖ Edward FitzGerald ‖ Translator of Omar Khayyám ‖ Reprinted ‖ from the original impressions, with some corrections ‖ derived from his own annotated copies ‖ in two volumes.‖

New York and Boston: Houghton, Mifflin & Co. London: Bernard Quaritch.

1887.

2 vols. octavo. ($10.00.) A few large paper copies, (Royal octavo), were issued at $25.00.

IV. THE COMPARATIVE EDITION.

RUBÁIYÁT OF ‖ OMAR KHAYYÁM ‖ IN ENGLISH VERSE ‖ EDWARD FITZGERALD ‖ The text of the fourth edition, followed by that of the first; with notes showing the extent of his indebtedness to the Persian original; and biographical preface.

12mo. ½ vellum. Boston, 1888. ($1.50.)

V. THE VEDDER ILLUSTRATED EDITIONS:

1. RUBÁIYÁT OF OMAR KHAYYÁM. With ornamental title-page and 56 full-page drawings by Elihu Vedder. Folio, (unpaged) cloth, gilt top. Boston, 1884. ($25.00 net.)

1 a. A small quarto of the text alone, printed on one side of strips of paper, like a Japanese book, Pp. 45, without title page, imprint or date.

2. THE SAME. *Édition de luxe.* 100 copies on Japan vellum, full morocco, satin linings. ($100.00 net.)

3. THE SAME. *Phototype edition,* (reduced plates.) Quarto, cloth, gilt top. Boston, 1886. ($12.50.)

4. THE SAME. *Popular edition.* With comparative texts, Life of the Author, and Sketch of FitzGerald. Small 4to, cloth, gilt top. Boston, 1894. ($5.00.)

VI. PAMPHLET EDITION.

RUBÁIYÁT OF OMAR KHAYYÁM.

12mo. Green paper wrapper. Pp. 48. San Francisco, 1891. (20 cents.)

VII. Selections from the Rubáiyát.

Octavo. Pp. 21. Boston, Dec. 8, 1893. 100 copies privately printed in pamphlet form by John L. Stoddard for circulation among his friends.
In a prefatory note Mr. Stoddard says:
"The following verses have been selected out of many which appear in the four different editions of the 'Rubáiyát of Omar Khayyám,' in order that I might have my favorite stanzas arranged by themselves as I best love to read them. In cases where I preferred a word or a line in one edition to its substitute in a later one, I have not hesitated to adopt it, but all these quatrains are the work of the great Persian poet, as interpreted and versified by Edward FitzGerald."

VIII. The Bibelot Edition.

Rubáiyát of Omar Khayyám.
Narrow Fcap 8vo. Pp. 80. Portland, Me., 1894. 725 copies on Van Gelder hand-made paper, and 25 copies (numbered) on Japan vellum.

IX. St. Paul Edition.

1. Rubáiyát of Omar Khayyám.
Square 12mo. Bds. Uncut. Pp. 93. (750 numbered copies on hand-made paper.) St. Paul, (Minn.) 1895. ($1.25 net.) Frontispiece.

2. The Same. 12mo. Cloth. Gilt top. Pp. 93. St. Paul, (Minn.) 1897. ($1.00). Evidently printed from electrotypes of the previous edition, on imitation hand-made paper, and omitting frontispiece.

X. The Multi-Variorum Editions.

1. Rubáiyát of Omar Khayyám. English, French and German Translations comparatively arranged in accordance with the text of Edward FitzGerald's version. With further selections, notes, biographies,

bibliographies and other material, collected and edited by Nathan Haskell Dole.

12mo. 2 vols. Cloth. Gilt top. Boston, 1896. Also 250 large paper copies (numbered).

2. THE SAME. Second edition. With additional Italian and Danish translations, also "additions to bibliography for edition of 1898." Crown 8vo. Illustrated. 2 vols. Cloth. Gilt top. Boston, 1898. [1897.] It would be difficult to over-estimate the obligations all lovers of Omar and of FitzGerald are under to Mr. Nathan Haskell Dole for this splendid specimen of his editorial ability.

XI. PAMPHLET EDITION.

1. RUBÁIYÁT OF OMAR KHAYYÁM.

Square 12mo. Green corrugated paper wrapper. Pp. 60. San Francisco, n. d. [1896.] 25 cents.

Some *de luxe* copies were issued, printed on one side of leaf only. ($1.50.)

2. THE SAME. New edition. Pp. 72. 1898.

XII. THE CROWELL EDITIONS.

RUBÁIYÁT OF OMAR KHAYYÁM AND THE SALÁMÁN AND ABSÁL OF JÁMÍ, RENDERED INTO ENGLISH VERSE BY EDWARD FITZGERALD. NEW YORK AND BOSTON, N. D. [1896.]

Square 12mo. Pp. 288. [Issued in various electrotype editions,—"Handy volume," "Faïence," etc.]

XIII. RUBÁIYÁT OF OMAR KHAYYÁM.

Square 12mo. Bds. Pp. 64. Published for Will Bradley by R. H. Russell, New York, n. d. [1897.]

XIV. WILLIAMS (TALCOTT.)

THE RUBÁIYÁT OF OMAR KHAYYÁM, EDITED BY TALCOTT WILLIAMS.

Square 12mo. Gilt top. Pp. lxxii+76. Philadelphia, 1898. ($1.25.)

XV. The "Lark Classics" Edition.

Square 16mo. Pp. 114. Cloth. San Francisco, n. d. [1898.]

XVI. Pamphlet Edition.

Rubáiyát of Omar Khayyám.

Fcap 4to. The text printed on left side of leaf in red and black, on manilla wrapping paper; the right side blank, presumably "for pencil notes and comments." Brown wrapper. Pp. 70. San Francisco, n. d. [May, 1898.]

XVII. New Rubáiyát by Condé Benoist Pallen.

Square 16mo. Pp. 62. Cloth. St. Louis, Missouri, 1898. The text of FitzGerald's First edition is reprinted on pp. 49-62. (50 cents.)

XVIII. Rubáiyát of Omar Khayyám.

Rendered into English verse by Edward FitzGerald, and into Latin by Herbert Wilson Greene. Privately printed by Nathan Haskell Dole, Boston, 1898.
32mo. Pp. 64. 950 copies on hand-made paper ($1.00 net); 50 numbered copies on Japan vellum ($5.00 net).

XIX. The Roycroft Edition.

Oblong 8vo. Pp. 60. East Aurora, N. Y. (June, 1898.) 920 copies printed from the type in colors. ($2.00.)

XX. The "Triple" Edition.

Edited by Nathan Haskell Dole. Illustrated by Gilbert James and Edmund H. Garrett.
12mo. Cloth. Boston, 1899 [1898]. ($2.00.)

XXI. Rubáiyát of Omar Khayyám.

Being a Reprint of Edward FitzGerald's 4th English Translation. With page decorations from original designs by Blanche McManus.

Contains the Text only, FitzGerald's Introduction and Notes being omitted.
Fcap 4to. Pp. 23, not paged. Bds. New York, 1898. ($1.25.)

XXII. Los Angeles Edition.

An edition of FitzGerald's text "with a prose translation from the French on the opposite page" is announced by Mr. Ernest K. Foster, Los Angeles, California. (Oct., 1898.)

XXIII. The Old World Edition.

Rubáiyát of Omar Khayyám.
Narrow Fcap 8vo. Vellum bds. Uncut. Portland, Maine.
First edition, October, 1895; second edition, December, 1895; third edition, September, 1896; fourth edition, May, 1897; fifth edition, February, 1898: sixth edition, November, 1898. Each edition limited to 925 copies printed from type on Van Gelder hand-made paper, ($1.00 net) and 100 numbered copies on Japan vellum ($2.50 net).

II.

OTHER TRANSLATIONS.

I. Whinfield (E. H.)

1. The Quatrains of Omar Khayyám. Translated into English Verse. (253 quatrains.)
Octavo. Pp. viii+91. London, 1882.

2. The Same. Second edition revised (267 quatrains).
Octavo. Pp. 124. London, 1893.

3. The Quatrains of Omar Khayyám. The Persian Text with an English verse translation (500 quatrains).
Octavo. Pp. xxxii+335. London, 1883.

II. GARNER (JOHN LESLIE)

1. THE STROPHES OF OMAR KHAYYÁM. Translated from the Persian, with an introduction and notes. (142 quatrains.)
Square 12mo. Pp. xii+76. Milwaukee, 1888.

2. THE STANZAS OF OMAR KHAYYÁM TRANSLATED FROM THE PERSIAN. Second edition with introduction and notes. (154 quatrains.)
Square 12mo. Gilt top. Pp. 80. Printed on one side of leaf only. Philadelphia, 1898 [1897].

3. An English edition has been done at the Chiswick Press for George Bell & Sons, London, 1898.

III. MCCARTHY (JUSTIN HUNTLY)

1. RUBÁIYÁT OF OMAR KHAYYÁM. (Prose version.) Fcap 8vo. Bds. Pp. lxii+clvi. London: D. Nutt, 1889. 550 copies on small paper, and 60 on large paper were issued, printed in capital letters throughout. Copies also exist printed on vellum.

2. Second edition. Revised and *abridged*. London: D. Nutt, 1898.

3. THE SAME. THE BIBELOT EDITION.
Narrow 8vo. Pp. cxxxi. Portland, Maine, 1896.
This is a reprint of Mr. McCarthy's first edition, with the 466 quatrains numbered consecutively.
925 copies printed on Van Gelder hand-made paper, and 100 numbered copies on Japan vellum.

IV. LE GALLIENNE (RICHARD)

1. RUBÁIYÁT OF OMAR KHAYYÁM. A Paraphrase from several Literal Translations.
Narrow 8vo. Pp. xvi+88. London, 1897. A few copies were also issued on Japan vellum, numbered and signed by the author.

2. THE SAME. Octavo. Bds. Pp. 112. New York. 1897. 1250 copies numbered and signed by the author,

on hand-made paper ($2.50); also 50 copies on Japan vellum.

Selections from this paraphrase appeared in *The Cosmopolitan* for July and August, 1897.

3. Cheaper edition, with cover design by Will Bradley. New York, 1898. ($1.00.)

V. Heron-Allen (Edward)

The ‖ Rubá'iyát ‖ of ‖ Omar Khayyám ‖ Being ‖ A Facsimile of the Manuscript in the Bodleian Library at Oxford, ‖ with a Transcript into Modern Persian Characters, ‖ Translated, with an Introduction and Notes, ‖ and a Bibliography, ‖ by Edward Heron-Allen. ‖ London, ‖ H. S. Nichols Ltd. 39 Charing Cross Road W. C. ‖ mdcccxcviii.

Royal octavo. White leather. Pp. xlii+287.

Of this edition there are 1000 small paper copies, 20 large paper copies, and 2 copies on vellum.

An American edition with a two-page Preface by Mr. N. H. Dole has been issued. Boston, 1898. $3.50.

VI. Payne (John)

The Quatrains of Omar Khayyám, the Astronomer-Poet of Persia, now first completely done into English verse in the original forms. (In all about 840 quatrains.)

Octavo. Vellum. Gilt top. The Villon Society London, 1898. 675 numbered copies on hand-made paper issued to subscribers at one guinea net; 75 large paper copies at two guineas net.

PRAYER TO THE WINDS.

ON PLANTING AT THE HEAD OF FITZGERALD'S GRAVE TWO ROSE-TREES WHOSE ANCESTORS HAD SCATTERED THEIR PETALS OVER THE TOMB OF OMAR KHAYYÁM.

"My tomb shall be on a spot where the north-wind may strow roses upon it."—OMAR KHAYYÁM *to* KWÁJAH NIZÁMI.

HEAR *us, ye winds!*
From where the north-wind strows
Blossoms that crown "the King of Wisdom's" tomb,
The trees here planted bring remembered bloom,
Dreaming in seed of Love's ancestral rose,
To meadows where a braver north-wind blows
O'er greener grass, o'er hedge-rose, may, and broom,
And all that make East England's field-perfume
Dearer than any fragrance Persia knows.

Hear us, ye winds, North, East, and West and South,
This granite covers him whose golden mouth
Made wiser ev'n the Word of Wisdom's King:
Blow softly over Omar's Western herald
Till roses rich of Omar's dust shall spring
From richer dust of Suffolk's rare FitzGerald.

THEODORE WATTS-DUNTON.

Here ends Rubaiyat of Omar Khayyam, rendered into English Verse by Edward FitzGerald. Designs and Headbands by Charles M. Jenckes. Printed by Smith & Sale, for Thomas B. Mosher, and published by him at XLV Exchange Street, Portland, Maine, MDCCCXCIX.

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